

SEVEN DAYS

FREE

WHAT'S LOCAL?

VT beef producers disagree
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FINAL CREDITS

Rewinding
Burlington's
late, great
Waterfront Video

BY MARGOT HARRISON
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Cyber-grads in demand

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TASTY TEAMWORK

PAGE 44

VT Restaurant Week diaries

SEVEN DAYS

10
DAYS

vermont RESTAURANT week

APRIL 26-MAY 5

During Vermont Restaurant Week, 105 participating locations (see opposite page) offer inventive 3-course, prix-fixe menus for \$15, \$25 or \$35 per person.

Also, check out special lunch deals at select locations.

HNGRY 2 GIV?

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Vermont Foodbank

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What's the Real Cost of Local Food?

WEDNESDAY, MAY 1

Vermont may be an epicenter for farm-to-table cuisine, but farmers and restaurateurs still grapple daily with the challenge of getting fresh, local food onto your plate. Community, seasonal abundance, and distribution costs are all part of a complex formula. Why does a grass-fed burger cost more — and what is a fair price, anyway? Why aren't all restaurants serving local vegetables? What are the coming trends in Vermont-raised food? Discuss the topic with **Chef Michael Closson** of Blackbird Tavern, Jericho Settlers Farm co-owner **Christa Alexander**, food spots in preprintist **So an Buchanan** of Black River Produce and Vermont Farmer & Cheesery cofounder **Allison Hooper**. *Seven Days* co-founder **Pamela Polk** moderates.

Signal Kitchen, 71 Main St. ext., Burlington. 5:30-7 p.m. \$5 suggested donation. Free beer & wine, no cash bar. Info: 664-5694

SALON

FINALE
PARTY



Salsa Saturday

SATURDAY, MAY 4

Finish off your Restaurant Week adventures with this "Gusto de Mayo" finale featuring a hands-on salsa cooking session, **salsa dance lessons** and music (courtesy DJ Hector Cordero) featuring tunes from **Vermont Butter & Cheese**, **Vermont White Vodka** and **salsa**, of course!

Red Square, 136 Church St. ext., Burlington. 4:30-7 p.m. \$5 donation.

Try recipes from our salsa-loving readers and vote for your favorite.

- Kate Lillian, "An Olio, But Goodie"
- Alison Lockwood, "Avocado Salsa"
- Cayla Mervil, "The Green Monster"
- Franklin Pringle, "Salsa de Papa"
- Deez Rufford, "Strawberry-Mango Salsa Fresca"

Parents' Night Out

FRIDAY, MAY 3 & SATURDAY, MAY 4

Lack of child care is no excuse to miss out on Vermont Restaurant Week. Parents can enjoy a Friday or Saturday night on the town while their kids have fun at the Y! Affordable childcare is available for children ages 1-12. Friday: 6-9:30 p.m. and Saturday: 5:30-8 p.m. Food and beverage are included, and participation is limited to 45 children per night.

CHILD
CARE

Call 664-5622 to pre-register (youth.org). Don't forget to make your dinner reservations ASAP! Weekend tables will fill up fast!



105 PARTICIPATING RESTAURANTS

Find all menus, hours and reservation contact info at vermontrestaurantweek.com

3 Squares Cafe
American Flatbread —
Burlington Hearth
Artidos
Arnd's Restaurant
Arvid's Grill & Pub
Asiana House
August First Bakery & Cafe
Barkwaters Restaurant
"e Beloved Cow Bistro
Big Picture Cafe & "eater
Bluebird Barbecue
Bluebird Tavern
Blue Paddle Bistro
Cafe Provence
Cafe Shelburne
Capital Grounds Cafe
Charles Roberson & Grill
Church & Main
City Market/Union River Co-op
Cornerstone Pub & Kitchen
"e Daily Planet
Dae Bierhaus
"Duino! (Duende)
East Side Restaurant & Pub
El Cortijo Teguena y Cantina
El Gato Cantina
Fazio's Place
"e Farmhouse Tap & Grill

Felde Restaurant
"e Foundry Pub & Grill
Green Mountain Coffee Cafe
& Visitor Center
Guild & Company
Hen of the Wood at the Grist Mill
Hennepin Public House
Hunger Mountain Coop
Jell and Cafe
Istanbul Kebab House
J. Morgana Steakhouse
Junior's Rahan
Kismet
"e Kitchen Table Bistro
L'Amante
La Breche
Lago Trattoria & Catering
La Villa Distro & Pizzeria
La Belvedere
Laurel's Bistro & Cafe
"e Lyme Inn
Mr. Cibo
"e Mad Taco (Montpelier
Waterbury, Watsfield)
Magnolia Bistro
Maple City Diner
Main Restaurant
Mosaic Grill & Cantina
Michael's on the Hill

MCC on Main
New Moon Cafe
Mika
On the Rocks
One Federal Restaurant
ONE Pepper Grill

"e Red Clover Inn & Restaurant
Red Hen Bakery
"e Reservoir
Salt
San Sei Japanese Restaurant
Sarducci's Restaurant and Bar
"e Sculler Steak & Ale House
Shanty on the Shore
Shogun Kitchen
Simon Pearce Restaurant
Sonoma Station
Starry Night Cafe
Sweetwater
Table 24
Texas Roadhouse
"ee Brothers Pizzeria & Grill
"ee Penny Taproom
"ee Tomatoes Trattoria
Tap Top Cafe
Toucan Cafe Bistro
Toucanville
Trader Dukes
Two Brothers Tavern
"e Whiskey Room at
Rt 10 Irish Pub
"e Windjammer Restaurant
and Upper Deck Pub
Wooden Spoon Bistro

THE FUN ENDS SUNDAY
MAKE A RESERVATION TODAY!

Our House Bistro
Pizzeria Bread! (Burlington, So
Burlington, Rutland)
"e Parlor Pie Co
Pauline's Cafe
Peking Duck House
Pescara Pizzeria & Lounge
Pistola
Pizza Banjo
Pizzeria Verita
Pizzeria Pie (Hardwick)
Pizzeria Pie (Montpelier)
Pizzeria Pie Tap & Grill
Prohibition Pig
Pukonikies
"e Quechua Club



Do you Instagram?

Foodies everywhere love posting photos of their food to Instagram — leaving the rest of us hungry and jealous! If you're ready to brag about your Restaurant Week adventures, **upload your shots with the #vtrw hashtag** and they will display in our online photo gallery. The top three pics of the week (best food, best drink, best emoji) will win the **photo grabber dinner for two at a participating local restaurant**. Which the online all week at vermontrestaurantweek.com.



Some recent entries at #vtrw from "phenomenal" and "connoisseur"

FIND ALL EVENTS AND MENUS AT: vermontrestaurantweek.com

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CARE FOR EVERYONE

Kudos to Kathryn Plugg for her article "Obamacare and the Exchange Could Make Health Care Unaffordable for Some Vermonters," April 17! Despite the highly commendable efforts of Gov. Sherrin and his administration, the legislature and many health-care reform advocates to make sense out of these monumental exchanges, it appears that many Vermonters, especially those from Castleton (VNHAT), will suffer higher costs under them.

This is and these more, many Vermonters will lose out because this nation cannot, or will not, occasion the moral courage to cover all citizens in one system like so many other nations do. Thankfully, Vermont is the lone exception to this national lack of fiber, though, unfortunately, this cannot happen until 2017. I wholeheartedly agree with Sen. Tim Ashe's (D-F-Chittenden) assessment about ensuring that those "with the dumb luck to have cancer or some other chronic disease shouldn't be the ones we seek with new costs." I am one of those who had that dumb luck.

I am now on VHAAP and will most likely be one of those forced onto the exchanges in 2014. The exchanges are not our fault; that Vermont's budget is mind-numbingly tight this year is not our fault. The budget will be the way long into the future. As Sen. Ashe suggested, we need to finance and subsidize these exchanges properly so that no Vermonters leave suffer because of them. Otherwise, the needs of our uninsured will swell with Vermonters like me and the women named "Susan" in Plugg's article.

Walter Carpenter
HEMPTON

CORRECTION:

In an April 17 story about health care reform, "Obamacare and the Exchange Could Make Health Care Unaffordable for Some Vermonters," we offered an example of one Vermonters whose health-care premiums could go up between \$33 and \$60 a month when Obamacare kicks in on January 1. However, because child-support payments would not be included in overall income calculations under the new system, this person's increased premiums would only go up between \$9 and \$33 each month under the House's proposed subsidy plan for the health-care exchange.

SEGER SAYS...

Provided the information on the city council desk is accurate [Poir Geary, April 30], it lends me to the following comments, conclusions and opinions. While desks take place in backrooms, alloys and trusty words (lynch tanks to look sharp; he is back on tour), one like this involving the council president race, where the non-Dems are the guaranteed victors next year, is just impossible and wrong.

New councilors, if there are any next year, can and should not be lousy by one evening of night drives, where the councilors seemed to be wearing shields (Seiger again) over their eyes covering the reality of future councilors in this dimension (dead). Redistricting will take effect in the coming years, possibly changing the council from 14 to eight or 10 or whatever members, again making the dead roll and void.

I stand proud and tall like a rock (Seiger again), but not of the Burlington City Council. Turn the page (Seiger again).

Dale Tibbels
BURLINGTON

ALL ABOUT ECOS

We commend Kathryn Plugg and Senate Days for bringing the issues of toxic waste, hazard mitigation and water quality to the attention of your readers [Vermont's Best-Barrel Project: Lake Stew or Deep in the Buckets? March 27]. Too often the issue of storm-water runoff is only discussed in the context of new development, when in the existing built environment that is already average much better.

The mini-barrel project mentioned in the article as being funded by a \$40,000 grant by the EC06 Project is correct. Moreover, the EC06 Project is not a nonprofit. The EC06 Project — which stands for

FEEDBACK #103

SAY SOMETHING!

Senate Days wants to publish your rants and roars. Your feedback must:

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- feedback@senatedays.net
- Senate Days, P.O. Box 1554, Burlington, VT 05402-1554

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SUMMER/FALL 2013 SEASON

This May launches the **PEAK EXPERIENCE** series, including *Peak Family*, *Peak Pop*, *Peak Films* and an exciting new addition to the Art Center's programming repertoire, a focus on home-grown talent with *Peak VTartists*. The season kicks off Saturday, May 11, and features a wide variety from internationally acclaimed acts, talented Vermont artists, unique family-friendly performances and extraordinary filmed events.

Peak VTartists

Many talented performers started out as a local artist. Don't let these acts with local roots, diverse experiences, immediate and widespread with talented acts.

Audrey Bertrando Loves Blue! CD Release	May 18, 7:30 p.m.
Lesley Grant - Belle Pines	June 8, 7:30 p.m.
Carol Ann Jones	June 22, 7:30 p.m.
Co-Lab 1, The People Gallery	July 6, 7:30 p.m.
Squad Mard with Peter Ma	July 20, 7:30 p.m.
Strong Mountain Music	August 5, 7:30 p.m.
Gregory Douglas Akers Together	August 24, 7:30 p.m.
After the Boston Fall Tour Kickoff	October 12, 7:30 p.m.



Peak Pop

The best of popular music and comedy acts have a great good time celebrating their favorite performers. Each series is often unique in the venue opportunities, in their frequency, in the way they do your favorite things.

The Quake Sisters Band
Veehhouse

August 24, 7:30 p.m.
September 24, 7:30 p.m.



Peak Films

Some special events are made to be seen on film. We do just that. It's happen, it's now. Peak Films series brings them to us on the big screen - projected to high definition - with everything required: surround sound, for an experience that's unlike any other.

Phish (12)	May 11, 7:30 p.m.
Paul McCartney Rockshow (12)	May 25, 7:30 p.m.
S. Ruffalo conducts Beethoven's "Pastoral" (12)	June 1, 7:30 p.m.
George Strait's CARMEN (12)	June 28, 7:30 p.m.
Peter Gabriel: New Blood Live in London (12)	July 13, 7:30 p.m.
Pat Metheny: The Orchestra Project (12)	July 27, 7:30 p.m.
Stephen Sondheim's COMPANY (12)	August 13, 7:30 p.m.
Rolling Stones, Charlie is My Darling (12)	September 15, 7:30 p.m.
Snowy Girls: Rolling Stones Live in Texas (12)	October 5, 7:30 p.m.
Phantoms of the Opera (12)	October 18, 7:30 p.m.
Love Never Dies (12)	November 2, 7:30 p.m.



Peak Family

Family programs are experiences shared among generations. Look for our family-friendly season to offer the advanced purchase and on-demand programming.

Burlington Civic Symphony Orchestra	June 15, 7:30 p.m.
Burlington Civic Symphony Orchestra	August 17, 7:30 p.m.
Outbursts, Blackhawk Mysteries	September 7, 7:30 p.m.
Grand Orchestral	September 21, 7:30 p.m.
Itzhak Lovas Moscovitz 3rd Annual Perlman Music Program	
Chamber Music Concert	October 25, 7:30 p.m.
Orchestral & Choral Concert	October 26, 7:30 p.m.



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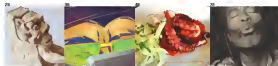
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CLASSIFIEDS

- | | | |
|----|-------------------|-----|
| 38 | vehicles towing | 0.8 |
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Work in Vermont: The age of Netflix and instant streaming finally killed the last video-store in Burlington. I'm Ted Berger talking with Wiscfree: Video staff, regulars and movie lovers about what the 12-year-old store was up to these days.



THURSDAY
6/6

WATERBURY TENT

THE SOUL REBELS

5 PM WATERBURY TENT
8 PM WATERBURY TENT

DOUBLE BILL
WITH

IVAN NEVILLE'S DUMPSTAPHUNK

THURSDAY
6/6

WATERBURY TENT

HELEN SUNG QUARTET

FRIDAY
6/7

PERFORMING ARTS CENTER

LEE FIELDS & THE EXPRESSIONS

THURSDAY
6/6

WATERBURY TENT

GRETCHEN PARLATO

SUNDAY
6/9

WATERBURY TENT

GREG TARDY QUARTET

FRIDAY
6/7

PERFORMING ARTS CENTER

ELIANE ELIAS

ALSO
VERMONT ALL STATE JAZZ ENSEMBLE

SUNDAY
6/9

PERFORMING ARTS CENTER

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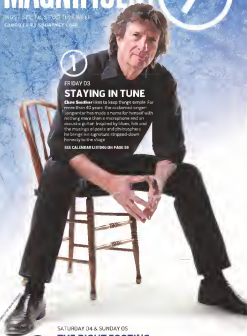
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FRIDAY 03

STAYING IN TUNE

Over 30 years into his thing simple. For more than 42 years, the talented singer-songwriter has made a home for himself with nothing more than a microphone and an acoustic guitar. Inspired by blues, folk and the musings of poets and philosophers, he brings his signature laid-back down-home to the stage.

SEE CALENDAR LISTING ON PAGE 50



2

SATURDAY 04 & SUNDAY 05

THE RIGHT FOOTING

Runners, take your mark! Ag is athletes test their skills in *PurplePace*, a 3000-meter strategy race with custom obstacles modeled after those in mountain streambeds. Forces, shoulder burlies, water and manure buildings make up this innovative course, which proves both exhilarating and challenging with every step.

SEE CALENDAR LISTING ON PAGE 50

3

SATURDAY 04 & SUNDAY 05

Limbering Up

Whether they're novice or experienced practitioners, attendees at the *Burlington Yoga Conference* experience a variety of classes and workshops. Teachers from area studios unite under one roof to help students align body and body through postures, meditation and discussion.

SEE CALENDAR LISTING ON PAGE 51

4

THURSDAY 02

Beyond Bartering

Need a favor? Heather Keshik of *Common River Exchange* can help. She leads a discussion about *CommunityCreds*, the time-based currency used by more than 700 members to exchange goods and services. In this system, an hour spent making someone dinner equals an hour of someone's work, yoga instruction or any number of odd jobs giving new meaning to loving thy neighbor.

SEE CALENDAR LISTING ON PAGE 51

5

SATURDAY 04

Pitching In

Spring cleanup and with it comes warmer temps and blossoming. So over to the back-falls outdoors. Volunteers lend a hand to the land during *Green Up Day*, when they log brush and take from roadcuts and public places, and beautify their surroundings for the 42nd year of this community event.

SEE CALENDAR LISTING ON PAGE 51

6

TUESDAY 07

Brass Master

Also recognized as *John Stettin*, this powerful set of lungs. He puts them to work, and shows off his technical prowess and compelling compositions. On his recently released new *History of Music* Vol. 3, *To Be More Light*—recorded live in single takes. Violent Sarah Hadley of *Acacia Fire* joins the Montreal resident at the BEA Center.

SEE INTERVIEW ON PAGE 38

7

ONGOING

Man & Nature

Beside the straightforward tale of his show *Looking at Landscapes?*, Burlington artist *Peter Reed*'s paintings and drawings are decidedly more complex. Created in the tradition of 19th-century romantics and plein-air artists, the works depict the duality of natural forces and the angular presence of man-made structures, and the complex relationship between the two.

SEE ART SPOTLIGHT ON PAGE 55

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How Many Lobbyists Does It Take?

Like mafia to a fence, nothing attracts Vermont's corporate lobbyists to a Statehouse conference room like the threat of an industry tax hike.

So it was no surprise last week to find a standing-room-only crowd crammed into the Senate Finance Committee's first-floor digs as the panel whitelisted a list of potential new taxes in search of \$10 million in revenue.

Clattered together chocky with jewel lobbyists for the real estate, retail, tobacco and banking industries — each of which has been tapped this year by one committee or another looking to raise fast cash, some lobbyists in the room had so many clients in the committee's dignities, it was tough to say which ones they were there to protect.

Take, for instance, veteran lobbyist **ANDREW MACLEAN** of the Montpelier-based lobby shop MacLean, MacLean & Rice. As he looked on from the side of the room, the committee considered tax after tax targeting his clients, including DBRI Network, Walmart, the International Brotherhood of Water Association and the Vermont Mortgage Bankers Association.

For MacLean and his confederates, the closing days of a year and every legislative session is akin to a game of Whac-A-Mole. As soon as they poke one tax idea on the head, another one bops up to replace them.

But no matter which rodents remain standing, Montpelier's lobbyist wrangling continues to do just fine.

Figures released by the Secretary of State's office last week show that special interests spent more than \$3.41 million in Vermont on lobbying and issue advertising during the first three months of the year. That exceeds the \$3.16 million spent during the same quarter last year and the \$2.16 million spent the year before.

And while the total lobbying price tag for the ongoing legislative session won't be clear until the April lobbying deadline in July, we know that special interests plunked down \$782 million in the 12-month period ending in March.

To put that in perspective, they've spent nearly \$44,000 for each of the 180 legislators in the Statehouse.

So what's doing most of all that cash?

Among the top 30 are some of the most powerful in the legislature lobby, the state nurses union, the conservative super PAC Vermonters First, the liberal Vermont Public Interest Research Group and good old Energy Nuclear Vermont Yankee.

With the legislature contemplating

whether to let terminally ill patients end their own lives, it should come as no surprise that both ends of that debate made the list, too. Opponents spent approximately \$30,000 on advertising and lobbying, while supporters spent \$70,000.

It's not always so clear how much special interests spend to make their case.

For instance, when the Senate contemplated a moratorium on pipeline wind projects earlier this year, the industry group Renewable Energy Vermont took its pro-wind message to a television screen around the state. According to executive director **SAMUEL STERNES**, the group spent \$700,000 last winter on the ads, which cost the power, heavy and job-creating potential of a wind.

**IN THE LAST 12 MONTHS,
SPECIAL INTERESTS HAVE
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FOR EVERY LEGISLATOR
IN THE VERMONT STATEHOUSE.**

But come last week, when lobbying and advertising totals were due to the secretary of state, there was not a word about the TV spots in KEV's filing. The group listed just \$12,000 in expenditures to represent the portion of Sternes' time spent lobbying.

According to Sternes, that's because the ads were intended "to celebrate the trade association's success regarding recently completed projects" and they "do not direct anyone to contact a legislator or address any legislator."

Actually? Sure, sure. But if you believe they weren't out with the secretaries debate in mind, then I've got a redline in the Knapton to sell you.

Blowing industrial wind and every other nice way was the fight over a sugar-sweetened beverage tax. Last week's filings show that a short-term tax on the House to impose a penny-a-ounce tax on everything from Coca-Cola to Gatorade prompted the biggest lobbying blitz in years.

Not surprisingly, it wasn't in even month.

The American Beverage Association, which supports the so-called soda tax, spent \$990,000 on lobbying and just \$66,000 on radio and print ads. The American

Beverage Association, on the other hand, spent \$21,000 on lobbying and a whopping \$533,000 on radio and print ads in opposition to the tax.

To put that in perspective, that's way more than the \$346,000 Gov. **PETER WHELAN** spent on his office reelection campaign last year.

All on a shakedown basis?

THE ABA, the Vermont lobbyist for the heart association, says she thinks the beverage industry's carpet-bombing did the tax in.

"View could [the ads] not impact legislators when they see them every single day in dashes, websites, small papers and big papers," she adds.

But then lobbyist **MAITLAND** — who, of course, represents the beverage industry too — says he thinks "it was important to get our message out" when lawmakers were threatening to impose a \$24 million tax on his clients.

"I have not been involved in a campaign that's that expensive," he says. "But I've also never been involved in a fight over a tax in death or life."

The ABA doesn't list around \$400 by the likes of Coca-Cola, Pepsi, the Dr. Pepper Group, Gatorade and scores of other beverage companies, the national trade association doled out nearly \$1.5 million to federal campaigns and spent more than \$3 million lobbying national politicians in the last two years. That doesn't include the cash they've dumped into Vermont lobbying and elections — not into the five dozen other states and cities that have considered some version of a soda tax in recent years.

"We're the subject of a very serious, extreme and discriminatory policy proposal in the soda tax," says the ABA spokesman **OWEN CHAMBERLAIN**. "We spent what was necessary to educate lawmakers and consumers."

But even the half million the national group spent fails to reflect the true cost of the industry's war against the soda tax.

See, MacLean and five MMR colleagues who also lobby on the issue, are paid not by the ABA, but by its state partner, the Beverage Association of Vermont. That group, which is funded by regional bottling companies such as Coca-Cola of Northbrook, New England, spent another \$12,000 on lobbying last quarter.

Teaming up with the beverage industry to kill the tax was the Vermont Grocers' Association, which spent \$10,000 on lobbying last quarter — though much of that sum went toward the grocers' other legislative fights.

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"Much like any sense out there, you're always looking to use who has similar interests," says VEA President **JANAGARSON**, whose office hosts two VT House Oversight & Associates lobbyists to help out in the legislature.

And then there's KEE Partners, Montpelier's biggest lobby shop. They don't work for the beverage industry directly, but two of their lobbyists — **JILL SACHOFF-GLORIA** and **WYCK DIERHAGEN** — took in \$12,000 last quarter from the Boston-based Dewey Square Group.

Who paid Dewey?

Who guessed it: The American Beverage Association.

According to Dewey Square spokeswoman **EMMY TUDANO**, the ABA hires Dewey's "grassroots/issue-tops practice" to "do community organizing and education around the soda-tax issue" in many states. Dewey then subcontracts the Vermont work to KEE in Montpelier.

The only problem is, unless you're looking for the connection, you'll never find it. KEE has no obligation whatsoever to report when paying its paymasters. It's like lobbying is undercover.

"The concern always is that you get hidden because you route things through different lobbying firms," says secretary of state **JOHN CONNORS**.

Even a seemingly simple search of the state's online lobbyist disclosure database is cumbersome, making it impossible for most Vermonters to figure out who's influencing their laws.

"This work... it should be easy," says House Government Operations Committee chairwoman **ROSEANNE D'AMICO** (D-Windsor), who says even she can't navigate it. "I want to know if it is up front where you can find it. It shouldn't be a situation where you're looking for it at all the time."

Both Swenney and Connors say they hope to revamp the online database next year — and perhaps require more frequent and in-depth disclosure from lobbyists. At present, they're required only to file with Cauder's office three times a year and just once during the legislative session. That means that any spending during the first, crucial five weeks of the legislative session isn't reported until long after legislators have left the building.

Of course, none of this will make much difference until legislators get serious about reforming the state's campaign-finance laws. Lobbyists are particularly influential in this state because Vermont legislators have virtually no professional staff and find themselves reliant upon those who can readily provide ideas, strategies and manpower.

But they're also influential because,

duh, they donate to political campaigns and, more importantly, they direct their corporate clients to do the same.

"The same interests that can afford to make large contributions are also likely to have a direct presence in the building," says Vermont Public Interest Research Group executive director **PAUL BURNIS**, whose own organization spent \$71,000 last quarter and includes its staffers who lobby "Winch continues to bring great advantages to those who have it — not exactly a great revolution."

It isn't a coincidence that the folks who spend the most on lobbying — from the Service Employees International Union to Comcast to the health care, tobacco and beverage industries — are the same folks who donate the most to political candidates in Vermont.

But if you ask members of the Senate, who voted down a corporate political donation ban three weeks ago, or members of the House, who will likely do so soon, they'll say Vermont isn't overly influenced by corporations.

Tell that to Coca-Cola.

Media Notes

The Vermont House showed accolades on one long-time media story last week.

On Tuesday, it honored Vermont Public Radio's **JOHN ALLAMANO** with a resolution commending him on 20 years of creating and hosting the station's iconic "My Place" radio-music rally program that airs on Saturday nights. Three days later, the House honored **CHRISTY PAGE** with a resolution in recognition of her own three-decade-plus run at the Burlington Free Press, which ended with her April resignation.

Meanwhile, VTdigger has hired former Burlington Free Press online editor **YOUNG BROWN** to serve as assignment editor and data reporter — part of a staff expansion financed by a \$75,000 grant from the Ethics and Excellence in Journalism Foundation. The online news outlet has also hired **KEVIN WOOD** to share publishing duties with founder **ASHLEY SAWYER**, a board member of Digger's parent organization, the Vermont Journalism Trust. Wood was the first paid employee at Seven Days, serving over the years as sales, circulation and general manager. ☺

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Do Flatlander Cows Count as Vermont-Raised Meat?

by KATHY F. LADD

On Saturday, LaFollette River Angus Farm owner Jan Klepke will travel to the Champlain Valley Exposition in Essex Junction to attend a cattle auction. For Klepke, the semi-annual event is the best place to secure the volume of steers he needs to meet the growing demand in Vermont for local beef.

Most of those cattle, which are between six months and a year and a half old, had born in Vermont farms. But others are coming from New York or New Hampshire and will be fattened up — also “finished” — in Vermont before being slaughtered and sold as “local” meat.

The practice raises a tricky question: Does a flatlander cow shipped from out of state count as local?

Not according to some in the beef industry, who are drawing a line at the road when it comes to defining the popular “locavore” foods market. “All some farmers was going to New York with a trailer and bringing back maybe six, it wouldn’t be Vermont maple syrup,” argues Cole Ward, a veteran Vermont butcher based in Rutland.

Butler Paul Last, who raises grass-fed Redfords Angus cattle in Shelburne, agrees. “There’s a lot of deception, a lot of people riding the wave of the local Vermont label,” says Last. What counts as local to him? “My standard is simple: born in Vermont. I’ve lived most of my life here, but I don’t pretend to be a Vermonter.” And as far as Last is concerned, the same standard should apply to local beef.

Perhaps such as Last and Ward draw a firm line at the state’s boundaries. Ward sees the bar even higher, he believes that to count as truly local, animals should be born and raised on the same farm, from breeding stock to that farm.

Of course, not everyone favors such a strict interpretation. Are plants that are brought in from out of state, then sold at a Vermont nursery, local? What about checks hatched in Canada, transported across the border and then raised for meat at an Idley Knoll Farms in Addison County?

For best, which grew to approximately 1200 pounds, “I think the accepted practice is, if they’re growing from 700 pounds till you finish them, there’s considered a

Vermont animal,” says Klepke.

Klepke and his three sons run LaFollette River Angus, a booming Shelburne-based farm that grows several hundred cows over 600 acres of leased land in and around Chittenden County. At this year’s auction, he’ll be holding on “feeder cattle,” the industry term for steers destined for meat production. He’ll fatten up the cows — first on grass, then on grain for the final weeks of their lives — before dispatching them to the slaughterhouse. From there, LaFollette meat goes to grocery stores like Healthy Living and City Market as well as to high-end restaurants such as

the South Burlington Grind & Company steakhouse.

“I don’t believe in handling somebody else’s product down to sell mine,” says Klepke, who suggests that some of the stippling over local labels amounts to competition “within the beef industry.” They should stand on their own, let the consumers decide.

“It’s really up for interpretation,” agrees Mark Boyden, the owner of Boyden Farm in Cambridge. One of the largest beef operations in the state, Boyden Farm sends nearly 800 head of cattle early each year to slaughter. Keeping a herd that size without buying steers from other farms would require some 300 “mama cows,” Boyden says. “Where would I put those?”

Similarly, Klepke purchases some feeder cattle from his breed — cow-punchers deliver each year. Like Boyden, Klepke says he’s partially limited by available land, but Klepke also points out that it takes “type” — all kind of factors — to raise around with calves cows.

“But somebody wants to, or has the land to do it,” he says. And Klepke and Boyden are the same goal for meat — to raise and distribute their own beef. Not every farmer in Vermont wants to do it.

Boyden says he tries to buy Vermont-born cattle “whenever humanely possible” and prefers working with farmers he knows and trusts, that a Vermont apt code isn’t a guarantee for high quality.

“Some of the Vermont cattle are really just junk,” Boyden says. He bought cows

from one local farmer last year that didn’t grow according to plans, and he opted not to buy from that farmer again.

So where are all the fans about? Vermont-made sells. Chip Morgan, the president of the Vermont Beef Producers Association, calls “local” the most popular marketing term in the state’s beef industry today. That marks a shift from the conventional way of describing and marketing meat, which relies on a grading system — think USDA “Prime” versus “Select.”

Today, Morgan says, consumers are “trying to make a smart choice or a buying choice” — even if they’re “making a choice based on a qualitative analysis rather than really understanding what they’re buying.”

Vermont has a statutory definition of “local” on the books, but it’s not very strict. Under state law, local applies to any goods that originated in Vermont or within 50 miles of the place they were sold. Labels can also be modified with descriptors like “local to New England,” or “local within 100 miles.”

More specific are the rules around use of the word “Vermont” on product labels. The state attorney general’s office last cracked down on certain companies, citing a consumer protection regulation



of farmers allegedly misrepresenting the term “local.”

Some farmers make no attempt to clear up the fuzzy “local” definition themselves. Most popular Capital City Farmers Market, for instance, requires that vendors own, manage and feed the animal they’re selling as “local” for at least the last 75 percent of the animal’s life. For poultry and laying hens, the rule is stricter; the market’s website is required to name those animals from day one.

Glover Farmer and Capital City Farmers Market president Lila Bennett says the 75 percent rule was instituted a few years ago after one farmer at the market complained about another vendor’s practices. Bennett says the 25 percent of wiggly room at the beginning of an animal’s life was designed to allow young farmers a chance to buy livestock from elsewhere, so that businesses are getting off the ground.

The Washington Farmers Market also employs the 75 percent provision — a rule intended to “discourage hoarding of meat and simply finishing meat and selling it at the market,” according to marketing guidelines on the market’s website.

“It’s really up to the farmers who are working hard and producing these animals will educate our customers and

There’s a lot of deception there, a lot of people riding the wave of the local vermont label.

PAUL LAST

that already governs representations of “Vermont origin.” Last year, Cabot Creamery chose to strike the word “Vermont” from its label because its butter is made in Springfield, Massachusetts, produced in Vermont, New York and other parts of New England.

Assistant Attorney General Jeffery Burg says there are no complaints as record



much out to new people," says Bennett, of Montpelier farmers' market. "We need to get more people to know these farmers."

The ads that restaurants also have an obligation to question about where and how their food is raised, without making assumptions based on labels alone.

Take Vermont Smoke and Cure, the popular line of smoked meats produced in Hinesburg. While the company does produce Vermont-grown meats under its "S Kraver" label, the flagship Vermont Smoke and Cure products are only processed in Vermont — not made with locally raised meat.

"People buy Vermont Smoke and Cure, and there's not one pound of Vermont product in that, but nobody knows," says Bennett. She's not pointing any fingers at the producer, the past wants consumers to do their due diligence.

Ben Buchanan, the business development manager at Black River Product in North Springfield, agrees that consumers shouldn't blindly assume that "local" equates to whatever they want value in food production. Buchanan says they should be asking questions such as: Is an animal raised humanely? Is it fed grass or grain? How large is the farm?

"We all go to the farmers' market, we connect with our growers, but we're not willing to go out to their farms — and see how it is produced," says Buchanan.

Asking for a transparent food system — and then relying on websites or Facebook for that transparency — just won't work, he agrees.

Along those lines, Ward worries that a farmer buying feeder cattle from elsewhere can't tell consumers much about that animal's history, treatment or health. Those producers still charge top dollar for their meat, Ward says, but the butcher believes they aren't any different from "factory farms" at all.

"Don't do me a Chevrolet as Cadillac price," says Ward.

Like, meanwhile, is frustrated that her "barn-raised" label is in the same category as farmers whose business model doesn't call for raising animals from birth to slaughter. It gives his competitors an unfair advantage.

"I'm trying to build my brand, and keep my standards high, and I'm not chasing money," says Lait. Raising cattle in Vermont is inevitably more expensive than doing so out west, where cheap, abundant grasslands — including grazing on government-owned parcels — keep costs down. But what Vermont does have, Lait says, is a clean environment, plenty of water and a good reputation.

"We better take care of that label, because in soon as we don't, we'll lose" he says. "When you have people bring in animals from out of state, you've undermined it." □

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Justices for All? Why Vermont Supremes Sit Out So Much

BY ANDY BROMAGE

Whenever replaces Brian Douglas as the next Vermont

Supreme Court justice will likely spend a good deal of time "on the bench" — in both senses of the term.

Vermont's top judges receive themselves with unusual frequency, legal experts say, owing mostly to the state's small size and the potential conflicts that arise from friendships and past professional associations.

Last week alone, Associate Justice Seth Robinson, Gov. Peter Shumlin's former legal counsel, had to disqualify himself from three cases. Associate Justice John Dooley said, well, he's Rhogland sat out one each.

A Street Days review of public records shows that since January 2012, a justice has excused him- or herself from hearings and rulings 82 times. Robinson leads the pack with 24 disqualifications, followed by 11 for Dooley, six for Chief Justice Paul Robit, five for Rhogland and three for Jussup.

While that's just a fraction of all cases heard by the high court, it's considerably more than you'd see in a larger state, says Vermont Law School professor Cheryl Hanna.

"We have a very small bar here, and we have a lot of lawyers for our population," Hanna says. "Literally, everybody here is like one degree of separation."

Guided by the Vermont Code of Judicial Conduct, justices make their selves from certain cases to avoid any appearance of bias.

"People who come before the court

need to feel confident they are getting a fair and impartial hearing," says Patricia Gabel, general counsel to the Supreme Court and deputy state court administrator. She says a justice might remove himself from a case because she had worked on it previously as a lawyer or because an attorney involved in a friend.

But the public has no idea about why a specific justice sits out any given case. The justice provides no explanation — to each other, the parties or even the court clerks.

"It's a probably not ever find out," Gabel says.

Jussup, who was appointed by former governor Jim Douglas in 2008, mentioned last week that he'll retire his robe on August 1. Shumlin has not announced who might replace him, but the state's legal community is abuzz with speculation. A number of rumored

candidates — Shumlin's chief of staff, Lin Miller and Assistant Attorney General Bridget Amy, to name just two — would almost certainly find themselves disbarred at some by the past legal work they've done.

"It's just a fair of life," Hanna says. At the Supreme Court last week, justices played musical chairs as three of them sat out cases. After oral arguments on a complex drunk driving appeal last Wednesday, a court clerk announced, "The next hearing of the court will follow a bench change."

With that, the five justices sat at out of the room and a court clerk rearranged several of the justice's name plaques to fit eight chairs. When the justices emerged minutes later to hear the next case, Justice Rhogland was not among them. Serving in her place was Superior Court Judge Robert Desi. Robinson, meanwhile, was sitting first

chairs to the left of where she was during the first hearing, and Robinson had moved three chairs to the right.

The seat switcheroo wasn't an emergency with locked justices are seated according to seniority — the chief justice in the middle, the next two most senior justices beside him and the newest ones on the flanks. Trial court judges sitting for justices take the available chair. Dooley disappeared during the third case

of the afternoon, replaced by Superior Court Judge Thomas A. Zorzy, who listened attentively but said nothing during the 30-minute proceeding.

Why did the Robinson, Dooley and Rhogland sit out last week's case? Gabel asked them, at the request of Street Days, but the answers were only partially revealing. Robinson provided reasons: the disqualification himself from cases — they touch on issues he dealt with as the governor's lawyer or involve attorneys with whom she has relations ships — but no specifics.

Dooley sat out on last week's case involving the Rockingham Area Community Land Trust, Gabel says, because he is active in a neighborhood association in his hometown of South Burlington, and the lawyers for that association practice in areas of the law that was touched upon in the Rockingham



LAW

case. In other words, a precedent-setting ruling by Dooley is that one could directly impact his lawyer friend's livelihood.

Gabel says Shephard did not reply to a message asking why she reversed herself from last week's oral arguments to a lawsuit brought by the family of a man killed in Rutland in 2007.

In some instances, the reason for the absence is obvious. Last week, Robinson set out a challenge by St. Johnsbury attorney David Bligh regarding the governor's selection of Alan Franklin as the Orleans County state's attorney. As the governor's former lawyer, Robinson was involved in that appointment, Bligh notes, posing a direct conflict of interest. In April 2011, Robinson excused himself from four cases involving clients represented by Middlebury attorney Peter Langrock, at whose firm Robinson worked for years.

In perhaps the most extreme case of justice disqualification, all five justices were removed from a lawsuit brought by Dooley and his wife against a developer seeking to build an apartment complex near their South Burlington home.

But Gabel could offer no explanation for why justice Robinson, Dooley and Robinson all sit out the February 2012 case of *Long Trail Home Construction Association v. Englishbrook Construction Inc.*

Hanna says justices may sometimes have personal reasons for sitting out a case, such as a fiduciary holding in a company that's party to it. While Hanna feels it's "kind of weird" that the public is left in the dark, she believes judges deserve their privacy.

"It is really the whole public's

business that they have a close relationship with the stars of the plaintiff?" Hanna asks hypothetically. "I can respect that we don't have to know in every case, because then no one would want to be a judge."

History reveals why Vermont justices err on the side of caution when it comes to the perception of bias. In 2002 three Vermont Supreme Court justices — William Hill, Thomas Hayes and Ernest Gibson III — were embroiled in a scandal when a judicial-conduct board accused them of using their power as behalf of a side judge with whom one justice had a close personal relationship. The justices denied any wrongdoing and only escaped sanctions after the governor Madeleine Kunin and others persuaded them.

Another possible reason justices play it safe: Unlike U.S. Supreme Court justices, the Vermont Supreme Court appointed for life, every six years, they face reappointment by the Judicial Selection Board.

Does it matter that all five judges can't be present for every case? Every time one is absent, a Superior Court judge or retired Supreme Court justice takes his or her place. Usually, that doesn't have a big impact on the outcome of cases heard by the high court, observes Hanna. But in some cases the political lineup could prove pivotal.

"What if Beth is excluded from the Vermont 'no-law case'?" Hanna says of Robinson, referring to Shephard's effort to shut down the state's low nuclear reactor. Whoever replaced her "could change the outcome of the case," Hanna says. □

THE JUSTICES PROVIDE NO EXPLANATION — TO EACH OTHER, THE PARTIES OR EVEN THEIR OWN CLERKS.

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Burlington Asked for Ideas to Improve the Waterfront; It Got Gondolas, Botanical Gardens and a New High School

BY KEVIN J. KELLEY

Burlington's city of ideal plans (WIDE re) was working on the morning of April 5. It was deadline day for submitting waterfront development concepts to the city as part of a public solicitation, but only a couple of entries had come in.

By day's end, however, a torrent of IDEOs had cascaded into WIDE re's inbox. In Burlington's Community and Economic Development Office, where he works as assistant director of economic development, a total of 80 proposals — some visionary, others pragmatic — were submitted at the 11th hour.

Burlington's creative energies had kicked in, just as CEOO had expected — or hoped — they would. Those waterfront visions will be on display for public viewing and comment on May 7 and 8 at the Fletcher Free Library.

Mayor Miss Whelan's administration selected the waterfront proposals, in part to revive interest in redeveloping the Morris Plant, the former lake-side power station that has become a symbol of the Queen City's development dysfunction. Pending water approval, a watershed set of proposals for waterfront projects, which may include a plan for Morris, could receive a total of \$5 million to



High-cost proposed walkway from Battery to waterfront park

Mellows and a few other local initiatives as collaborators, would be financed by private development of 1,000 residential units on the high school's current site.

Sound like a stretch? Gifford notes in his concept synopsis that the 50-year-old school needs renovations to the tune of \$18 million. And even if all that work were done, GIS would still be an antiquated facility. Gifford proposes a water

front GIS as a modern, "energy neutral" educational institution that would be "a source of inspiration."

No less ambitious is Duncan Adamson's idea of constructing an urban gondola linking the waterfront to the Church Street Marketplace. Adamson, a vice president of the South Burlington management equipment firm Instrument, envisions delighted tourists and proud locals making a scenic airborne journey above Main, College or Pearl streets. For now, the gondola is no more than a rough sketch awaiting engineering studies that, Adamson says, should specify costs more precisely than



Plan for a sustainable organic production and urban food history with a view of Lake Champlain

An idea that delivers off the battery station, connects nearby culture and recreation of waterfront park

the \$5 trillion to \$20 million figure, and so has online.

In a similar vein, two city of ideas — one at public works, the other at parks and recreation — have proposed building a cable car in addition to a curving stairway to give Old North Enders easier access to the waterfront. At the top of Depot Street, an arch would be constructed to designate the neighborhood as a gateway to Lake Champlain.

Kyle Clark, an engineer with South Burlington-based Dynapower, has a different idea for the steep slope between Battery and Lake streets, one sure to intrigue Burlington's many foodies: an edible botanical garden. Noting that the city lacks a botanical garden, Clark

wants to create a tourist-attracting edible version at "scalable" costs ranging from \$200,000 to \$5 million.

Food and drink are also the themes for one of the half dozen or so proposals that dare to suggest new uses for the waterfront — possibly cursed — Morris Plant. The Farmhouse Group and Zero Gravity Craft Brewery foresee a mix of businesses and nonprofit growing food, making beer and serving both in the former electric plant, which would also generate its own renewable energy. The price tag for "Morris Ecological" \$50 million.

That concept was seriously hatched by a pair of seniors at the University of Vermont, Ted Cooke and Brett Chamberlain, who together self-designed a major in food and energy

DEVELOPMENT

"The project will use brewing wastes to generate enough electricity and heat for Moros and a Community Heating Center building, if one goes full-on next door," Cooke explains. "Plus, there'll be enough excess to pump power back into the Burlington Electric grid."

About \$3.6 million of the sum needed to make Moros developed a reality would come from the \$5 million waterfront tax-increment financing (TIF) program that's the genesis of the "public

amenity action plan" launched by Weinberger last year. Using a TIF, cities and towns can borrow against future tax revenues from private development to pay for streets, roads and other public infrastructure in a designated district — in this case the Burlington waterfront. A second TIF district encompasses the city's downtown, where \$10 million in infrastructure projects will likely undergo its considering process around to where occurring now is rigid to the waterfront.

These two TIF-related initiatives are separate from, but similar to, Plan BTX. That city undertaking has sought to gauge public support for — and obtain clues to — "a 50" development downtown and on the waterfront. Plan BTX, now in final draft form, is supposed to culminate in an overhaul of city zoning and development regulations.

After next week's public showing of proposed waterfront TIF projects at the library, a consensus regarding an urban plan, a housing advocate, a commercial developer, a geography professor and an architect will narrow the number of potential projects down to roughly half. In the fall, the city council and Weinberger administration officials will pick a slate of finalists to put before voters on "Town Meeting Day" in May. If voters approve, some waterfront projects could get under way about 15 months from now.

The possibilities are broad and eclectic. Architect and designer Michael Moros is the point man for a project he calls "Echidna Works" that would turn Moros into a hub of small-scale manufacturing powered by the "maker movement." The concept synopsis says makers work at "the intersection of technology, engineering, art and innovation." Backstage project are the heads of two city agencies — CEO and Burlington City Arts — and urbanist at IBM and Champlain College.

Two other Moros plans call for converting the derelict structure into an art museum — one housing a collection of modern and contemporary works of unspecified origin, and another celebrating the State of Vermont's vast art collection under one roof.

Several of the waterfront proposals are more modest and practical in their focus on pipes, wires, boardwalks, stairways, fountains, bike lanes, markets, backyards and parking facilities — for both cars and bikes.

Through one such infrastructure enhancement, architect Arthur Chalkdemon proposes to incorporate storm water pipes and filter ponds into stairways and/or ponds, towers leading to and from the waterfront.

The "Signs of the Times" project, led by Ken Mills of Town Logic Landscape Architecture, would digitize the entire waterfront, with smartphones giving access to all sorts of historical and environmental information.

And then there's inventor Charlie Tipper's idea of preserving Moros as a "functional ruins," with a basement entry dubbed "Dungeons."

Not represented among the 50 submitted concepts is a proposal to turn Moros down. Wallace says that does remain an option, though he notes that even demolition would require some serious money. ☐

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Feedback

Environment, Community, Opportunity, Sustainability — Is the state of the state-granted planning process sponsored by the Chittenden County Regional Planning Commission and Greater Burlington Industrial Corporation with more than 60 additional partners. This process has resulted in the R2008 Plan, which, for the first time, combines plans for economic development, transportation, and regional land-use and natural-resources planning in one plan. It also addresses other issues important to the Chittenden County community, including education, health, housing and equity.

The R2008 Plan is in the final stages of refinement and is in the public hearing process. We welcome comments and questions. You can read, download and comment on the plan at ccrproject.com.

Regina Murray
burlington

Women At Work

I repeatedly must disagree with Judith Levine. [Polling, "Leaving Is Not the Point," March 27] to "sue" rural Facebook CEO Stanley Sandberg. Sandberg intends to ensure professional women at all levels who have long been held back by institutional gender inequality. He focuses on tactics to improve on-the-job work and workplace. At no point does Sandberg state that this is the only piece of the puzzle she does not claim to represent all working women — far from it. Her website, Leads.us, specifically outlines the door for everyone to share their struggles.

Although many of her strategies are aimed at isolated women, many of them can be implemented by workers at any level she asks. What would you do in your work life if you weren't afraid? Who can relate to that? I agree that Barbara Gerson's book about the 99 percent is an important piece of the discussion and merits a measured focus on minimum-wage earners. But can't both books be read? It takes a village — that means many different tactics to achieve a goal.

Vermont women at institutions, corporations and nonprofits can use Sandberg's advice to organize for themselves and recognize their own worth. Some name women can use Gerson's advice to go to Montpelier and testify for paid sick-day legislation. When the national war on women is still raging, why not use — follow women, especially — to lead others to work who choose to speak up? Let's celebrate each feminist who takes strides to close the still present gender gap in pay level.

Stephanie Hainley
burlington

Hainley is president of Burlington Business and Professional Women.

Dollar Wise or Foolish?

Readers respond to our story "Vermont's Vermont Dollar Stores Face Fight" [April 12]

Sandberg Falls proudly features two of these craggy, low-rent discount emporiums. Backford weeps.

John Reising
Montpelier

Why can't Vermont's Agency of Commerce and Community Development come out and say we don't want a national chain store that sucks the money out of the economy and destroys the town's character? I'm very sure that people have limited incomes, but these stores really will fringe stores that people buy because the store is there — not because the store is filling a need.

Dorcas Clark
Aspen Junction

Thanks to Kevin Kelley for raising the issue of the proliferation of dollar stores in Vermont. In the article he mentions that plans to locate two dollar stores in the town of Royalton were defeated under the state's land use law, Act 250. It is important to know how they were defeated, because other communities may want to follow that example.

In both cases, the proposed stores failed to conform to the local and regional plans. Strong policies in both these documents call for retail development to take place in downtowns and village centers and make it clear that retail development at interurban interchanges and along arterial highways is not allowed. To avoid the battles that town like Chester are experiencing, towns could adopt similar language in their municipal plans and zoning regulations if they want to see retail stores focused in the town centers.

Regional planning commissions could follow the example of the Two Rivers Office of Regional Commission and adopt land-use policies supporting retail development on Vermont's main streets and not in special-use zones, such as highway interchanges and strip commercial areas.

Beth Huxstone
Charlotte

Why don't you people in Vermont realize that you need businesses to grow? Every time a new company wants to open a new store, it takes them 10 to 15 years to do so. It's just the statistics of the people in Vermont.

Daniel Austin
Canaanville

As a South Hero resident, I read this story with interest, particularly how there are not many vocal defenders of Dollar General. As a supporter of the project, I would like to point out why I believe this perception exists. The fundamental fact is: Those who would benefit the most — at the lower end of the economic spectrum — are simply too busy trying to survive. They simply don't have the time, awareness or confidence in their ability to influence change to speak up.

Not consistent with the rural nature of the community, "ugly and obtrusive," "cheap quality," "made in China," "big corporations," etc., are the spurious arguments of those opposing Dollar General. Mitigated as they are, the Dollar General, Big Lots and Wal-Mart provide a good service to that 30 to 40 percent of the community that could really stand to use a few bucks. The closest store of this type — the Dollar General in



Colchester — is around 15 miles from South Hero. That's not an insignificant drive for those who can't afford it, considering today's gasoline costs.

You quote Jocelyn Smith, the South Hero activist against Dollar General, saying, "We're not making any judgments against the people who shop at dollar stores." Well, I'm not reluctant to make a judgment about those people who are against it. I would submit that the great majority are the most affluent in the community — dedicated to maintaining their view of a quaint, bucolic town — at the expense of the less affluent, indigenous members of the community. When a town starts concerning itself more with how it looks rather than by how it benefits its people, that town has lost its moral compass.

Peter Velasquez
South Hero

Great timing on this article, as our town has also been approached by Dollar General. This company has met the preliminary request by the planning board, and the town residents are beginning to cluster and raise concerns about this type of business in the town of Georgia. Like South Hero, it has two Dollar General within a 10 mile radius of where the new location is proposed.

Residents need to get involved early and stay up to date about what is happening. In the Georgia case, the Dollar General had approached the board months ago seeking permits. If the town would speak and the momentum raised, it could be too late, as the Dollar General may meet all requirements and a permit can be issued based on the Georgia zoning laws.

Vermonters need to stay proactive, get involved, ask the town to engage in social media to coordinate efforts and resources. It is harder to fight reactively than proactively, our communities are what we give to them and what we receive. Give of your time and demonstrate and articulate to elected officials how the community craves growth and development that is congruent with the quality and value of the town.

Kevin Benson
georgetown

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Spruce Peak Performing Arts Center Finds Its Feet With a New Roster

By PAMELA POSTON

Last fall, when *Spruce Peak* checked in with *Lower Merion* for our Performing Arts Preview Issue, the executive director of the spruce peak performing arts center, St. Moore, was brand new. He came to the job from the Candler Maguire Theatre at Lawrence College and had plenty of programming experience under his belt.

Once the name of a gorgeous venue — a 420-seat theater with state-of-the-art acoustics — that was still pretty new. Attendance at shows had varied wildly before his arrival, from sold out to embarrassingly sparse. Spruce Peak, made in the middle of the post-transcendentalist movement, had yet to discover its niche (or to be discovered, even by locals). It was St. Moore's challenge to make that happen.

To popularize Spruce Peak's audience, St. Moore told us then, he was going on a "listening tour." He took an apartment in the middle of Stone Village (he also owns a home in Bridgewater) so he could mingle with the natives. He planned to take stock of the unique mix of Lanesville County locals, second-home owners and winter and summer tourists that defines Stone. Oh, and he was going to visit schools and other performing arts centers in the area.

Turns out, he's a good listener.

After a fairly quiet winter, prefer-a-music-wise, Spruce Peak went out publicly last week for a full roster of events, meticulously scheduled for May through early November, encompassing several distinct, diverse series. Clearly, St. Moore had figured out something about his new town. We gave him a call to find out what, and here:

Yep, as we'd suspected, the director added on his old department what he called a "programming philosophy." It comprises five streams — the notion of which each begins with the capital-letter-sounding double entendre "stream."

Peak V-Tartists, St. Moore explained, because, as well, artists working in Vermont. They're the kind of quality artists who may perform frequently, but "we may not really know who they are," he said, by day. Once seemed to mean two things: that we may take gifted homegrown performers for granted, and that we may not have seen them in a venue worthy of their talent. "I think it's important that they perform on a world-class stage," St. Moore declared.

The artists he's chosen for this honor are as diverse a bunch, ranging from Warren chamber players who *ad lib* music to Burlington stage-singer-songwriter Greg Day

Wing Lee, to dancers from the village Leitchwood offshoots. First up in this series, on May 18, is *solstice* by Kristian — this is a CD release concert for this rising jazz singer who moved to Vermont in 2009.

The Peak Pop series, bringing nationally known acts from near and far, is still developing; only two are on the roster so far, though St. Moore and he're in negotiations for more. Here's what about the Quebec-based *Band from Texas*, whose three members are all winners of the National Old-Time Fiddlers Contest. The nature also brings three-part vocal harmonies to this blend of "Western swing and hot jazz" (August 23).

Then a grand, too, but he's "co-creating" the popular but long-defunct Vermont jazz band, *we* — show for a reunion show (September 24). "Some people will correct me to be sure," he said, "and the younger generation won't know who they are. There will be differences in how people experience them."

The "Pop" in this series isn't necessarily about a genre; it also refers to the pop-up nature of the scheduling. This "popcorn looking" means a venue might go empty due to an artist's tour while he or she is also in the area. Nightclubs such

as Higher Ground commonly do this; it's well known that northern Vermont benefits from proximity to larger cities in the region. At Spruce Peak, St. Moore will remain vigilant for such possibilities year-round and update his calendar accordingly.

In another stream, Spruce Peak will bring us the Rolling Stones, Paul McCartney and Peter Dinklage, among other great acts. Digitally — it's called Peak Film — but still.

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It's about strength in numbers, but it's also RECOGNIZING the skills that ARE ALREADY OUT THERE.

LANE MASON, Spruce Peak artistic director

Metropolitan Opera begins producing its productions live several years ago to regional theaters such as South Burlington's palace Vermont and Middlebury's old millstone. Spruce Peak has scheduled just one opera for the Winter Festival's production of Carmen the

venue will present the show's named rock acts in live (or nearly live) concerts, as well as blockbuster musicals such as *Phantom of the Opera*, Andrew Lloyd Webber's *Jesus Christ Superstar*, and Stephen Sondheim's *Company*, whose cast includes Steel Patrick, Haines, Paul LaFon and even

Spruce Peak Performing Arts Center
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—poet, nation— Stephen Colbert.

Peak Film is not a bunch of racists, rather, Olson said, it's concerned as "events that happen to be delivered digitally — and performances we could never bring to Vermont, at least not affordably." The Phoenix broadcast is the 2013 production at London's Royal Albert Hall, a 25th-anniversary event, with more than 200 cast members, many of whom have starred in other productions over the years. Now, that's an amazing "event" for 12 bucks.

Peak Film has committed to 11 such broadcasts between May 11 (June, the film pans to late German cinematographer Franz Seitz) and November 2 (Love Never Dies). "These need to be presented on a big screen, in HD with surround sound," Olson said.

Like Peak Films, the Peak Family series is likely to be typified in state, as it were. That calendar has seven dates set at right now, from the live taping of National Public Radio's "Says You" that took place on April 26 through the third annual residency of world-renowned violinist and conductor Itzhak Perlman in late October. The programming in late October, Olson suggested, "should elicit all members of a family, but an anomaly in the same way — it's a shared experience that people will talk about for some time to come." He added that as his listening rec'd, "I heard this and mentioned very clearly to people who live around here."

"This need" is not specifically for children's shows but for commitments that all ages may attend together. The family series also draws on looks — on the short *IMMIGRANT* and *IMMIGRANT SPRING* (concert May 15) and the *BURLESQUE* *OFFICE* (concert May 15) and the *BURLESQUE* *OFFICE* (concert May 15) and the *BURLESQUE* *OFFICE* (concert May 15).

Kids themselves are not excluded in *Spence Peck's* programming — far from it. But the public won't see the fifth stream, *Peak Students*, on the brochure. For this Olson sought out a collaboration with the *ROYAL CENTER FOR THE PERFORMING ARTS*, specifically with its student *IMMIGRANT* series. According to the *Peak's* website, shows in this series reach an average of 40,000 children from more than 200 schools each year. Like all arts programs and educators, Olson knows the significance of reaching young audiences — not just to provide them with often mind-expanding experiences, but to nurture future patrons of theatergoers and patrons. "I believe this is important in

every community," Olson said.

"The film will essentially be including *Spence Peck* as one of their voices," Olson explained. "I like collaboration very much. I'll be working with other small arts groups in the area, too." He's also thinking about potential partnerships in the broader region.

Olson has learned a lot of things since arriving in state last fall, he said, and one of them is the power of community. Collaboration, not competition — a principle the *Peak* and a half-dozen other arts groups in Burlington implemented last year with their *Peak Storage Project* that collectively reached out to younger audiences.

"It's about strength in numbers," Olson said, "but it's also recognizing the skills that are already out there."

For *Spence Peck's* "Peak," he concluded, "We chose a neighborhood to see what people like and will come to see."



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STATEofTHEarts

In Barre, a Native Son Leaves a Stone Sculpture Legacy

BY MEGAN JAMES

When Barre businessman CHARLES HENNINGSEN died in 2009, the 66-year-old left more than \$3 million to his city. About half of it — \$500,000 — was earmarked to complete the bike path that links these two communities. The rest was intended for civic improvements to the city, one of which is the addition of several new outdoor stone sculptures.

About \$100,000 has funded the Stone Sculpture Legacy Program, which **MAINE PLACE ARTS** director **SUE HIGBY** hopes will boost Barre's civic pride and restore its reputation as a prominent art city. Four granite sculptures are currently in the works, and several more will be commissioned over the next couple of years.

Barre, says Higby, "is the original art city." While Burlington is often cited to have been an important art city in Vermont, Barre has been an important art city in the world, she says. From the 1880s through Prohibition, the city attracted European stone carvers eager to take advantage of the vast granite quarries. "Stone has huge stage presence," Higby says. And granite, Barre's signature resource, is especially showcasing. "It's

a very hard stone, it's hard on your body," Higby continues. "And it lasts forever. People who are safe in it are world-class artists who had to have this artistic war every day."

One of those contemporary workhorses is **Flaminio** stone carver **FLAMINIO MEINI RICHIE**, who grew up in Barre and was selected by a jury of local artists and art supporters to create a sculpture that speaks to Barre's bike-culture work ethic. "Coffee Break" recreates a scene of turn-of-the-century stone-carver downtime: sitting and stone blocks waiting to be carved are blems lunch pails, coffee cups, various tools and the paper hats carvers made from Italian newspapers to keep the dust out of their hair.

Richie, 32, who apprenticed under Barre stone carver George Karpawich, worked as a union member in the Barre granite sheds between 1999 and 2004 and says the daily scheduled break, at the 9:00 whistle, is much the same now as it was a century ago. "We'd all sit around and talk together and eat together," he says. His new sculpture will take up residence in the plaza of downtown's new Barre City Place, directly across the street from the shed where "all the master carvers used to come out and have their smokes and bring about their sculptures," says Higby. Barre would like to see people use the sculpture in a similar way. "It's saying that as people come and sit on them that facilitates the peace, that the people who sit on them take on the role of the granitic workers," she says. The stone works to be used around the city are Barre artist

STONE IS SUCH A
BEAUTIFUL, LONG-
LASTING MATERIAL.
IT'S A WAY
OF CREATING
SOMETHING
SPECTACULAR
THAT SHOWS THE
CURRENT FLAVOR
OF AN AREA.

SUE HIGBY



Detail from a clay model of "Coffee Break" by Sue Higby.



SCULPTOR MARIO RIVERA works on his granite sculpture Carlos Borek

OSCARO CECILIELLO left's classical figurative sculpture of the city's mescalero, mescalero Borek, and two other billy, make Carlos Borek's sculptures two granite sculptures in the midst of a tug-of-war with a serpentine rock, and **OSCARO CECILIELLO** left's granite piece-to-the-top, the spring of which serves as the rock.

It was because a passion for Carlos Borek's love in life, says his brother, **MARIO CECILIELLO**. The businessman had been an active skier and avid, but he never retirement, troubles with his back led him to take up biling. He dreamed of completing a cross-country trip, which is what he was doing when he died in New Mexico, headed east from California.

Charles wrote up his will right before he left for that trip. "His love it wasn't right, it was too open-ended," says his brother, who serves on the Borek's Fund Committee. "We're trying to work with what we have."

Charles' priority was to complete the Borek hike path, but Tommy says he's happy to see the sculpture projects taking off, as well. He selected the Stone Sculpture Legacy Program from hundreds of proposed projects because, he says, "I just love history."

The Borek family history reads like the story of their land. Charles and Tommy's grandparents emigrated from Italy in the early 20th century, an era Borek describes as "like the gold rush in California—harder came to make a dollar." Borek's grandfather owned a stone-carrying shed, but, like too many carriers in the area, died at a young age from silicosis, the tuberculosis-like illness that results from breathing the particulate matter of stone.

"You'd cough until you died," explains Hilly. "We use really understand the illness at the time, but some of the really fantastic places in Borek Cemetery were carved by master carvers who knew they were dying."

After the elder Borek died, his wife converted their Borek home into a boarding house. During Prohibition, she bought booze smuggled in from Canada, hid it in the walls and resold it to bootleggers. "A lot of people made a lot of money that way," Tommy Borek says. His family eventually made its fortune with Calumet Beverage Company.

The Stone Sculpture Legacy Program pieces aren't the first Borek sculptures Charles Borek has supported. Before he died, he donated \$100,000 to create the base of C. Paul Jenson's "Youth Trifling," which many locals know simply as "the naked guy."

Jenson designed the 50-ton sculpture in 1921, when he won a national competition to commemorate the young soldiers who fought in World War I. The young soldier stepped off the soldier's uniform in an effort to show his vulnerability. "Sometimes important sculptures just kind of sit and remain unappreciated and almost forgotten," says Hilly. Thanks to Borek's, the naked guy has been sitting a bit taller since the restoration last year.

When Hilly got a look at Ritchie's piece during completion last week, "I instantly put my hand over my heart," she says. "There is such a beautiful, long-lasting material. It's a way of creating something spectacular that shows the current flavor of an area. It shows the values of a community." ☺

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Dear Cecil,
Time-traveling back to the middle ages has seemingly always been a popular theme in kids' shows, science-fiction books etc. But what would actually happen if a person from our era traveled back in time? How would the difference in air pollution make an impact on the traveling person, and what medieval disease would she get? And how many of the people there would die of beriberi that the modern person brought with her?

Kid from Sweden

They make it look so easy on Doctor Who. Everyone hops into a time machine, with a suitcase of the controls and travels through time, creating paradoxes and rewriting history, and somehow everything works out. Only nasty darn things get sick or spread disease to their unfortunate ancestors. It's conceivable, I suppose, that not only does the Doctor's time-travel rig come equipped with a universal translator, it also got a universal inoculator.

We'll leave none of that. Instead, let's approach the subject in the usual Straight Dope spirit of pragmatic realism. Leaving the discussion to time-travel dictionnaires predicting the discovery of antibiotics and vaccines, we find there are two main

types of health-related trouble the antitripal temporal explorer could be bringing herself up for.

The first possibility is falling prey to ancient diseases. Life during the middle ages, and during pretty much any other era until quite recently, was incredibly dirty, and depending on the time and place, clean food and water were more or less unknown. Air pollution could be a significant hazard if you traveled back to Victorian London, or for that matter spent a lot of time indoors around a smoky dung fire — evidence of lung disease has been found in ancient societies ranging from Egypt to the American Southwest.

Water and food contamination from lead and other metals could be a problem, although that would require lengthy exposure. Simply eating or drinking something prepared before about

1800 would present more in moderate risks — our time traveler would have a fair chance of acquiring intestinal worms, trachoma, gonorrhea or other parasites not innocuous to her. Anthrax, tuberculosis and beriberi can all be spread by eating the flesh of infected animals, which I suspect were pretty common.

In early advanced stages dysentery, cholera and typhus were the rule rather than the exception. For most of human history it would be difficult for our traveler to avoid smogging, corpses and fountains of infectious microbes to modern times, leprosy and plague victims would warrant a wide berth. It's true that the modern state of medicine would likely protect our time traveler from many common diseases, unless of course she was some kind of anti-vaccine, to which one should be on her own.

And of course food variety and balanced diets weren't the norm for most of human history. Nutritional diseases such as scurvy, pellagra and goiter could well affect our traveler if, having dodged all the above, she were obliged to subsist long enough on the local cuisine.

The whole, for worse possibility is visiting modern plagues on the past. New diseases have shown up unexpectedly throughout history. In 1917 the U.S. Surgeon General boasted that we'd won the war against infectious diseases; less than a generation later HIV/AIDS emerged. If our time traveler were a temporal Typhoid Mary, she might gift the past with such lethal-day scourges as severe acute respiratory system (SARS), which in the first year of its appearance caused nearly 30 percent mortality even with modern medical care. Ebola and Marburg viruses, although victims die so quickly the spread of either disease might be limited, and of course HIV/AIDS, with a current worldwide toll of 24 million infected and 20 million dead.

But new diseases wouldn't necessarily be the greatest threat. Possibly the real danger would come from ordinary diseases that had evolved significantly over the centuries, in part because weaker strains had been killed

off by antibiotics. Keeping Doctor Who's prognostications in mind, remember also that time travel could involve journeying through space as well, meaning one could conceivably bring pathogens to regions with minimal resistance to diseases of any sort.

The result might be an epidemiological catastrophe rivalling those that actually occurred. As is now well known, Old World diseases virtually depopulated the Americas within a short time after first contact, with estimates of mortality ranging as high as 80 percent. Fatal bugs included not just smallpox, which alone may have killed more than 15 million people following its introduction in Mexico in 1520, but everyday afflictions such as measles, mumps, chickenpox and scarlet fever. And let's not forget the 1918 pandemic involving a newly acquired strain of influenza that killed 50 million or more.

In his classic *War of the Worlds*, H.G. Wells suggested that invaders from an advanced civilization might be wiped out by microbes harbored by its primitives. Judging from history asprising as I authors might want to note, the more likely scenario puts the casualty count on the other way around.

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A Dollar for the Mouse

Growing up at the Maplefield on Williston Road, I snuck my head back in the taxi to ask my customer, Richard Thorne, if he wanted anything from the store. It was a rainy afternoon, bordering on stormy, and the man had just been released from Fletcher Allen after sufficiently recovering from open-heart surgery. If the procedure is commonplace these days, the reality of having your chest split open is anything but. Despite exposing your beating heart for — God willing — repair, it's like an engine job, you can only pray the mechanics know what they're doing.

"Sure, that would be kind of you," Richard replied. "If they get it, I'll take two four-strokes and an apple juice."

Richard was a single-looking individual, though I suppose that could be read of every one of the seven billion humans on the planet. Let's say my bar looks were unusual, or striking, starting with his long, stringy hair and beard, both reddish-gray. Add in the beanie physique and freckly green eyes and he brought to mind a lonely Santa Claus.

I was surprised to see Rosewater, the teenage daughter of some regular customers, behind the checkout counter. She had graduated from Burlington High school last year, and I guessed that was her first job. "How you doing, kiddo?" I asked when I saw the recognized me.

"Just great. I like working here." "Well, I'll tell your folks I saw you," I said. It was great to witness Rosewater's confidence. She was a small, sweet girl, quite shy and unassuming. Nothing better than getting employment to be a young person off-remote.

I delivered the goods, Richard non-pressed on, and we took off in the rainy rain, en route to his home in Potomac, New York. Cruising due north on the Interstate

I glanced to my right to observe Richard mechanically decussing the first of his four-strokes. Rather than simply surveying the cloudy bar from the wrapper and going at it, he was carefully folding back the wrapper as he manched. The technique struck me as slightly OCD yet reassuring to behold.

"So Richard," I began, "you still working?" "What's your field of endeavor?"

"Lately as you could imagine, I've not worked much, but I'm an artist. I teach and occasionally sell a piece or two."

"Ah, a creative soul!" I said. "I would have guessed. How's your medium — painting, sculpture?"

"Mostly I've been a portraitist working in oil on canvas. When I was not more than a kid, I worked at Disneyland. There was a bunch of us based for that. We wandered the 'Kingdom' dressed like some Disney version of Renaissance artists, and that

we would pay the quick portraits of their kids. I remember the price was a dollar apiece. Out of that, the money would take a buck and we'd keep 90 cents.

"One day I had lunch with Walt himself. He would occasionally with the grounds wearing a regular newspaper like my other employees. When he invited me to lunch, you could have knocked me over with a feather. He was such an interesting guy. Really an artist at heart. That's all I've wanted to tell about."

"So you're originally a West Coast guy, huh?"

"Yeah, I am. But I was in New York City

in my early twenties. That was when I met my wife and we had a couple of boys. I really loved, but I guess I never could rise to the responsibility of family life. I left her during the summer of '69 to visit San Francisco. People were calling it the Summer of Love — I mean, how could you resist? But, the thing is, I never loved. My kids still love me, and my ex has long ago moved on, but I'm not proud of my reasons back then."

"What was it like in San Francisco?" I asked her been amazing?"

"That was it. It was when I really came into my own as an artist. Oh, the people I got to know! You know what the classical museum offer to us in the 'Three Bs'?"

"Let me think... would that be Bach, Beethoven and Brahms?"

"Well for my crowd it was Beethoven, Beethoven and Beethoven. We weren't as much hippies as he'll ever be. I guess at some point it all kind of merged together

in what they were calling the 'counterculture.' There was a lot of poetry, a lot of theater productions, political activism of all stripes and an explosion of art — much of it wonderful, but some stuff was truly groundbreaking."

In the town of Ithaca in upstate New York, I began to notice the money

and tastes. Their placement seemed to trace a winding path, starting back and forth across Route 11. The army continued through Elmira, side some mile of long used windfalls, some of which to a great pile of sewage like proportions. By the end of the chain, I must have counted at least 50

"How long have these windfalls been up and spinning?" I asked my customer.

"One, I'm not sure," he replied. "I want to say at least five, or maybe 10 years."

"You want to have something crazy?" I got up through these parts at least a couple of times a year, and that's the first time I've noticed them. You sure don't take a thumbnail to the Summer of Love, sure? Cause these things seem a touch otherworldly."

Richard laughed. "Well, for what it's worth, I was wrong you, too. That doesn't mean we're not lush landscaping, but there you have it."

An hour later, we brunched Potomac's city limits. I asked Richard, "You got any pictures you could show me at your place?"

"Sure — you'll just have to bear with me getting into the house. I'm not moving too far these days."

In his living room, Richard pointed out his portrait of Alfred Hitchcock, inspired, he said, by a publicity still he had acquired. It was crazy evocative, as if the master director had been asked to wear hanging out in the North Country.

Richard said, "A wealthy movie buff offered me \$6000 dollars for it in 1997. I refused. I just didn't want to part with the piece. He told me he'd make the offer by a thousand every year, indefinitely, and I gave in. I guess that makes it over 40 thousand by now. Maybe I should give him a call. Do you think?"

"Richard," I said, "I couldn't begin to tell you. But thinking about those numbers is giving me vertigo."

With that, I short him a wink, and he returned the gesture. ☺

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Rewinding Burlington's late, great



BY HARRY HARRISON



Not long ago, Seth Jarvis taught a playwriting workshop at a local high school. Introducing the Burlington actor and dramatist, a teacher mentioned that he also happened to work at Waterfront Video, which sparked a telling discussion.

"During the break," Jarvis recalls, "the kids talked about video stores — the historical refs." He paraphrased in a breathy, excited voice: "Video stores used to be, like, a family could go as far as a Friday, and everybody could pick different movies! It was like they were going to the movies together!" Oh, yeah, I saw an episode of "Seinfeld" [about that]. They had staff picks, and it looked really cool!"

At this point, older folks may be hearing a record scratch. Wait, what? When did video stores pass the rules of *Seinfeld*? Jarvis adds: dramas, movie theaters with trailers and other things that only exist in myth, memory and TV reruns!

The "time" writing nostalgia about yesterday's video rental might be coming as a shock to the customers who trooped into Waterfront Video last Sunday. Many were already guided by a parallel sign of the times, a faded announcing the store's imminent closing on April 30.

"Nostalgia" are words associated

themselves. Others told a reporter they didn't know where they'd go now for movies. Interviewing an online catalog wasn't the same.

These customers knew about Netflix. They knew all the local Blockbusters had closed. But in their minds, Waterfront was special — a store with a catalog of 30,000 movies on DVD and VHS. A store where you could browse sections with

Waterfront's outland Blockbuster to become Burlington's last video store (Quailier rental outlets remain in South Burlington and Williston.) But in the end, changing trends — as signaled by those banned names — couldn't be ignored.

When Steven Dyer broke the closure news on April 23, messages from longtime customers flooded Waterfront's Facebook page. At the store on Saturday, patrons sounded a similar refrain.

We were all excited, all the movie buffs in town. We went down [to Waterfront] and got all geeky.

SETH JARVIS

"I don't like Seinfeld, I'm very disappointed," and Donna Lobos. "This is a great reference."

At the counter, Gary Steller politely thanked the store that he'd "broke a tradition."

Irony is often of South Burlington and there was "no alternative" to Waterfront,

"even online. All the rest of the places are just commercial," he said. "This place was controversial and personal."

Despite all this fervent support, the real question about Waterfront Video warily closes its (but Why only now?)

It's, are you primary credit for the store's endurance to its cofounder and owner, Murray Self of Jericho, who passed away last September. A kitch lover with a well-known fondness for purple and blue skin shirts, Self kept the store open through good times and bad.

"It was very much about keeping the store running as a community resource," Jarvis says. "Even though it may have been unattractive from a purely business perspective to me, I tried of the VHS; or to break the operations to a great degree, he felt it should exist at the same level for as long as we could keep going."

Self's generosity helped Waterfront weather "apocalypse," including a physical one. In 2005, the store had to vacate its original Watery Street location. It moved up my 1st the waterfront, as a strip mall in Shelburne. It had been in a Burlington part of — or offsite, and rebuilt to cater to new have without the foot tra's from downtown colleges and bars.

But to focus on such setbacks is to ignore the forest for the trees. In 2011, research

Manager Glenn LaForte came to Waterfront while studying at Burlington College and has worked there for six years. He says he saw the store as inspiring "a conversation" with servers like Noth in. Still, he adds, "You've gotta get the customers who we like. I'm not gonna pay any little fee, I'm gonna go to Redfish." And you're like, Well, OK, I'm

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Cyber Job Security

Vermont's college grads in digital defense are in huge demand

BY KEN PIERO

As a kid, Catherine Stearns was always interested in police work and criminal forensics, and she realized she couldn't stomach "the whole blood thing." But as a high school student in North Falmouth, N.Y., she also loved messing around with computers. So she decided to attend Champlain College and pursue a degree in computer and digital forensics, which doesn't involve messy crime scenes.

After Stearns graduated from Champlain last month, she'll start a job with Kroll Consulting, a small, San Francisco-based firm that does digital forensics and computer investigations. Stearns began interviewing for jobs back in November and was courted by several different firms before accepting Kroll's offer in February. The 22-year-old's starting salary: about \$64,000 a year, she says.

Jessie Barry, a 31-year-old senior at Norwich University, also had a job in hand for most of the spring semester. When he graduates next week, with a bachelor's degree in computer security and information assurance, he'll go to work as a security analyst for the Center for Internet Security, a federally funded research and information center in Albany, N.Y.

Barry, whose firm occupies N.H., got his first job offer at the beginning of his senior year and was pursued by at least four different potential employers. They included his professor and senior at Norwich, Peter Stephenson, who's also Norwich's chief information security officer and director of the Center for Advanced Computing and Digital Forensics.

In January, Barry chose the Albany job, which offered him more than \$70,000 a year. "I just couldn't top that," says Stephenson with a sigh.

Never mind the talk about graduating seniors facing the toughest job market in decades; that's certainly not the case for students getting degrees in cybersecurity. That umbrella term covers a broad range of disciplines involved in protecting computers, mobile devices, websites, databases and networks from theft, vandalism, attack and other non-malicious crimes—as well as investigating those intrusions after they occur.

Last week, our Associated Press Twitter account got backed with a fake tweet about an explosion at the White House, the Dow industrial plunged 143 points before recovering. While the damage was short-lived, the incident



HIGHER EDUCATION

highlighted the ever-growing threat to the online environment—and the need for digital defenses adept at leading the world.

As Stephenson explains, companies, government agencies and institutions like his face a major problem in finding good candidates to work in cybersecurity. How severe is the shortage of qualified applicants? Thousands, job vacancies are "twofold to the thousands," he says. As a result, Stearns says students can verbally write their wish list on graduation, pursuing lucrative careers in law enforcement, private consulting, defense or national intelligence.

"I have never had a year since I've been here when all of my seniors weren't employed or considering job offers well before the end of the first semester," says Stephenson, who's been at Norwich since 2004.

And it's not just seniors who are being aggressively recruited. Meg Rosen, a 26-year-old junior at Norwich from Jefferson, Mass., is majoring in computer security and information assurance with a concentration in digital forensics.

Rosen, who's attending Norwich on a full scholarship from the National Science Foundation, landed an internship this summer at the Center for Internet Security in Albany—and didn't even have to interview for it. She says she'll likely go

work there after she graduates next year but if not, "I know the FBI in Albany is also recruiting."

Rosen's experience in the job market differs markedly from those of her friends and classmates in other professions.

"It's like night and day," she says. "One of my friends is a graphic design major and is basically ignored. She's having such a hard time even getting an internship." Rosen's cousin, who's studying engineering at Norwich, will be a grade point average "well above 3.5," she says, has hardly gotten a callback, either.

Cybersecurity majors from Norwich aren't the only highly desirable grads in the job market. Jonathan Rajewski is an assistant professor of digital forensics and director of Champlain College's Leahy Center for Digital Investigation. The students he teaches are now so highly sought after that many are being recruited while still in their junior year, and sometimes even earlier.

"It's pretty crazy," Rajewski says. Earlier this year, three companies visited Champlain to interview his students, including Dell ResearchWorks, a security division of the global computing giant. The company hired five of his students "on the spot," he says. Another firm, defense contractor ManTech International, extended an offer to one of his sophomores—congratulant upon his graduation, of course.

As Rajewski explains, his program's national profile got a major boost in February

when SC Magazine, an industry trade publication for IT security professionals, named Champlain's digital forensics program the best cybersecurity higher education program in the United States.

The day after Champlain got the award, Rajewski says, he got a call from the former chief scientist at Lockheed Martin, where work is involved in entering the field. "He asked me, 'Who are you guys?' I'd never even heard of Champlain before."

Today, Champlain and Norwich stand out to us with some of the top cybersecurity institutions in the country. Neither Stephenson nor Rajewski compares their schools' competitors, but the programs do have many similarities. Both are small private schools in Vermont that have earned national reputations in the cybersecurity field with help, in part, from Sen. Patrick Leahy and the major financial resources he's secured for them.

And both schools, unlike cybersecurity programs at other colleges and universities around the country, also offer their students hands-on experience in working on actual criminal cases.

Norwich, Stephenson is a member of the nationally renowned Volong Society. An elite group of forensic experts and retired law-enforcement workers from around the world, the society meets monthly in Philadelphia to work on cold case heists—often and other unexplained deaths.

As Stephenson explains, his work at the

"Young Society has become a 'leader' for cases for her students to work on. One, an active emergency about which she can't reveal any details, involves a 26-year-old girl who was killed by a double shotgun blast to her head.

"This young lady lived in cyber-space," Stephenson explains about the victim's obsession with computers. "I now have 50 students ... all working on this case. It's their senior project."

Champlaine College also offers its computer and digital forensics students an opportunity to work on actual criminal cases, including investigations for the Vermont State Police and the Vermont Internet Crimes Against Children Task Force. Stephenson notes that the Leahy Center for Digital Investigation is also assisting several "first" large corporations and governmental entities with their cybersecurity efforts — though it's not at liberty to identify which ones.

What distinguishes the two programs? Naturally speaking, Champlaine is more inclined to groom its digital forensics students for jobs in law enforcement and the private sector. Norwich, the nation's oldest

private military college, tends to funnel its cyber-grade into careers in the military, defense contracting and the intelligence community. (That said, both Berry and Berry are pursuing careers in the civilian sector.)

Another thing Champlaine and Norwich have in common: Both programs have become highly selective in the students they accept. What are they looking for as applicants?

Stephenson says he looks for many of the obvious skills needed in computer work: strong math skills, especially calculus or pre-calculus, as well as computer programming experience. He points out that when Koon, armed at Norwich, she already had experience programming in five computer languages.

Stephenson also takes a serious look at computer games. Why?

"Games have an analytical way of looking at something. They're problem solvers," he says, adding that games also tend to look for "the elegant way of doing things" but always keep in mind that time counts. "If we can refine that, we end up with someone who is quick on their feet, creative, accurate and technical," Stephenson adds.

"It's a guess that they're likely to be geeks, but that's OK," he adds. "We'll socialize them over the four years they're here."

Stephenson also looks for applicants with good English skills. Largely because "people in our field are notoriously bad writers. They can't be, because they'll be expected to write very detailed, unambiguous reports."

The Norwich prof has made a concerted effort to seek out qualified female candidates, and not only because the field is still predominantly male. He says that women and race solve problems very differently.

In Stephenson's experience, the best someone is to have

both men and women on the same team, because they have a higher probability of solving a complex problem; they get their work done faster, and their answers are more complete, accurate and creative.

As for the kinds of students who go into this field, Berry says he fits the classic mold. He was a gamer in high school and, as a kid, loved to tinker with things taking them apart and putting them back together again. That skill set, Berry suggests, could be applied to the neurological world when trying to solve problems such as war and world hunger. "Ultimately," he says, "it's about looking at how things work, understanding why it works that way and figuring out whether it can work differently." ☐

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Wake-Up Call

Seven bands to watch at Waking Windows III

BY DAN BALL ES

The best thing about the Waking Windows Festival in Winnetka is its wealth of intriguing and deepground music. But for casual music fans, that overabundance is also its most challenging aspect. Occupying venues both conventional (the Monkey House) and contraband (Smoggy's Gallery), the Winnetka Wellness Center around the Orona Cup's famous round about, the two-day indie-music fest offers an embarrassment of riches that can be overwhelming. Looking at this year's slate of 40-plus bands—representing genres from straight-ahead rock and folk to the furthest reaches of experimental music—it's hard to know where to start.

What follows is a primer on Waking Windows III, which runs from Friday, May 16, through Sunday, May 18. It is not intended to be comprehensive. Rather, use this as a starting point on a musical treasure map that will lead you to a bounty of sonic delights.

Oh, one more thing: You can buy an individual ticket for any show at WWIII, usually for about \$5. But we recommend buying the weekend pass. At \$18, it's probably the best local music deal going. And it gets you into every show, space permitting. Happy hunting.

Happy Jawbone Family Band

Grateful. Band here. Dead heads. Jimmy Buffet has Parrotheads and Happy Jawbone Family Band here—you guessed it—Bonzobonzos. While the fan base for this little-known, Bratislava-based band may be smaller than those heady counterparts, its growing in number, especially on the heels of three releases for KUP's label, *Parrotheads*. Thanks to the sound of a career retrospective released by hip, locally based indie music promoter, the album calls the best tracks from the band's wilderness years, providing a wide assortment of lo-fi experimental-pop gems with cheeky takes such as "New Everybody Rock Like You Got AIDS," "At the Hotel Double," "Trigley" and "Marian Beets." The band's gleefully shabby garage-rock may not suit everybody, but if you're



Apenglow

Smoggy's Gallery



Smoggy

Happy Jawbone Family Band



Anders and Kendall

The Lupton

Loft on the

looking to explore the edges of the local scene, *Jawbone* are a good place to start.

Recommended If You Like: 1960s Times New String; 1967 Japanese Branches; *Parrotheads*

Where to See Them: (WWIII) (Smoggy's Gallery) Friday May 16, 10-10:30 p.m.
happyjawbone.com

Anders and Kendall

Anders Parker has had a pretty good run of late. Last summer he released a critically

loaded tribute to Woody Guthrie, *New Main Roads*, with Jon Voller's Jay Farrar, *Contraband*. With Johannes and My Morning Jacket's Jon Jara. Earlier this year, the Burlington-based songwriter submitted *WM's* *Chorus*, a duet album with songwriter Kendall Meade of Mascott, which has been well received in Americana circles and *blended* to classic duets such as Jane Carrer and Johnny Cash, Dolly Parton and Porter Wagoner, and Gram Parsons and Emmylou Harris.

WWIII: Viewing: She & Him, Gram Parsons and Emmylou Harris

WWIII: Winnetka Wellness Center Friday May 16, 8-10 p.m. and on demand till Sat.

Apenglow

Apenglow's rerelease afternoon act was the surprise hit of last year's Waking Windows Festival. Virtually unknown at the time, the band then had a small crowd at the Smoggy's Gallery with lush,

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Wake-Up Call by Dave Karger

atmosphere indie-folk that merits favorable comparisons to Fleet Foxes and the Low Anthem. In the months since, the Middlebury-based five-piece have become serious darlings. Their forthcoming debut album is hotly anticipated "round these parts."

WEEK Fleet Foxes, *Self-titled*, 10/10
the Low Anthem

WEEK Wino & the Gypsy Kings
Saturday May 11 8:30 pm
winoandthegypsykings.com

Speedy Ortiz

Named one of the 50 Best New Bands in America* by the *Rolling Stone* (2012), Northampton, Mass.'s Speedy Ortiz went to rock your face off in 2013. The quartet will follow up last year's deliciously raucous EP, *Spitz*, with a debut full-length, *Major Arcano*, later this summer. In the meantime, they've just released a ridiculously catchy seven-track single, "No Time" on Indefinite Records that has earned a minor buzz in the blogosphere. That includes the good folks at *Stonerware*, who wrote that the band is "one of the best and most exciting upcoming bands of 2013, period."

WEEK Dear Wolves, Dogs Without Borders
Friday

WEEK The Working Hours, Saturday May 11
11 pm, speedymusic.com

teeth ache.

Burlington's tooth ache — aka Alexandria Hall — specializes in what she calls "electronic dance pop" that's a fairly accurate descriptor for her hauntingly melodic synth-heavy pop music. Since the release of a seven-track single, "Bliss," on Father/Daughter Records in 2010 and a follow-up full-length, *Flash & Burn*, in 2011, Hall has garnered an increasingly larger and devoted national following, thanks to numerous glowing reviews across the blogosphere.

WEEK Beach House, 10/10
WEEK Wino & the Gypsy Kings, 10/10
Saturday May 11 8:30 pm, winoandthegypsykings.com

The Luyas

If WWTE had a designated headlining set, the Luyas would likely be it. Featuring former members of the Bell Orchestra and Arcade Fire, the Montreal-based quartet trade in contemplative on-pipe couched in complex and sophisticated arrangements. Taking advantage of a sprawling variety of instruments, including horns, strings and an electric 12 string guitar, the band's 2013 record, *Arctostaphylos*, was widely hailed by critics as a deeply ambitious effort, and a profound departure from their earlier, more pop-centric work.

WEEK The Luyas, 10/10
WEEK Wino & the Gypsy Kings, 10/10
Saturday May 11 11 pm, facebook.com/theluyasband

Brenda

Burlington and Portland, Maine, have long shared a musical kinship. That sibling rivalry is reflected in the years' worth lineup, which boasts several super cool New City bands, including Brenda. The indie-rock outfit, debuting their second album, *Howl*, caught the ear of Wilson Jeff Tweedy, who asked the group to play at the original incarnation of his sold-out sound festival in 2010. Brenda's latest record, *Five Year Eyes*, released last month, finds the band further exploring the nexus of early rock and roll and modern indie atmospheres delivering a suitably heady affair that is both sensually adventurous and accessible.

of Wilson Jeff Tweedy, who asked the group to play at the original incarnation of his sold-out sound festival in 2010. Brenda's latest record, *Five Year Eyes*, released last month, finds the band further exploring the nexus of early rock and roll and modern indie atmospheres delivering a suitably heady affair that is both sensually adventurous and accessible.

WEEK Brenda, 10/10
WEEK The Working Hours, Saturday May 11
10 pm, winoandthegypsykings.com

WEEK Wino & the Gypsy Kings, 10/10
WEEK Wino & the Gypsy Kings, 10/10
Saturday May 11 8:30 pm, winoandthegypsykings.com

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Twin Feats

Book review: *The Bach Road to Boston* by Bill Mares

BY AMY LILLY

In 2002, when Bill Mares of Burlington was 61, he decided he could sing a three-hour performance of Bach's emotionally draining *St. Matthew Passion* on a Sunday afternoon and then run the Boston Marathon at noon the next day. That he not only did so but published a book about the experience a decade later — titled *The Bach Road to Boston* — is proof of an extraordinary optimism.

BOOKS

Mares is a regular guy — Mares taught high school science, served as a representative in the Vermont Statehouse, and is a bookkeeper and a homebrewer — who truly gets a kick out of life. His attitude brings to mind the words of the aging minister in Marilynne Robinson's novel *Gilead*: "There are a thousand thousand reasons to live this life, every one of them sufficient."

In *The Bach Road to Boston*, Mares freely admits to having failed to follow his father's advice: "Do as many different things as you want, but be expert in something?" He certainly got the catholic interests part down. Or perhaps Mares is an expert in doing many different things. The author has already written books about Green Mountain Coffee Roasters and U.S. president-elect's habits, among other interests. He has issued a collection of his eclectic Vermont Public Radio commentaries and coauthored three books about Vermont with Patrick Ryan, including the hilarious *The Vermont Diner's Manual*. And, Mares' lighthearted and funny 13th book, focuses on the parallel development of two of his "thousand thousand" hobbies: running and choral singing.

Mares writes that he was introduced to singing through Saturday afternoon broadcasts of the Metropolitan Opera. Those reached

his backyard in the small Texas town where he grew up via a radio balanced on the windowsill. Remarkably, his father convinced the neighbors not to move their lawns during that "sacred time."

Mares developed his bass voice as an undergraduate at the Harvard Glee Club. After he moved to Burlington, he made it into the selective early-music choir *Orchestra Sings*. "To the Pope a Caribbe!" was his excited response when director Ralf Metzdorf called to ask if he wanted to join.

MARES' LIGHTHEARTED AND FUNNY 13TH BOOK FOCUSES ON THE PARALLEL DEVELOPMENT OF TWO OF HIS "THOUSAND THOUSAND" HOBBIES.

Mares began running long distances during high school, partly as a way to cope with the sudden death of his brother. Later in life, he discovered running not only put his mind at ease but occasioned great conversations with fellow runners. On Saturday mornings in Burlington, he writes, he regularly ran with three other men. The Four Horsemen, they called themselves, with one nicknamed "High Plains Drifter" for

his habit of straying into the middle of the road.

Burlington's running community is a tight one, so local readers may well recognize the runners Mares goes to know, embracing the appeal of this locally grounded book. (To my surprise, my own occasional running partner showed up in one anecdote.)

The author generally devotes alternating sections of the book to his marathoner's regimen and his meticulous rehearsals of *St. Matthew Passion*, a piece that is among the most moving ever composed. Each end cover required three months of preparation, and each involved its own setbacks — hearing loss, a torn hamstring. Along the way, Mares details through a history of "Serious," as readers refer to the marathon, a memoir of Bach and conversations with numerous fellow runners and Orpheus.

The Bach Road to Boston



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THE FOURTH ANNUAL

Restaurant Week Diaries

Seven Days diners fan out to stuff their faces

BY SEVEN DAYS STAFF

This year, it's harder than ever before to eat everything we desire during the 10-day bonanza, known as Vermont Restaurant Week.

After all, a mere 105 entries have rolled out special menus, and even the hungriest human could only hit a fraction of them before May 5. Still, we're doing our damndest. For the first night last Friday, *Seven Days* ate its way trilled south and north, as staged close to home. No matter where we craved up, we were decimated by the sun—which suggests that spring sweetest-restaurant week is much as band-faced garden and maple glass.

From Burlington to Vergennes to Quechee, here are a few tales of gluttony and adventure.

Culinary Crush

"Are you wearing your stretchiest pants?" I asked my boyfriend, Dave, as we barreled south on Route 7 toward Ferrisburgh's **Slavy Night Cafe**.

"They do have some slantancy, yeah," he answered. "Yes?"

"Oh, yeah," I said with a laugh.

This wasn't our first Vermont Restaurant Week—we've learned to steel ourselves for these wondrous three-course meals. Our plan of attack? Skip lunch, so we're starving by dinnertime. Set aside at least two hours for the meal, because it'll sell take that long. Eat slowly, and don't be afraid to have half of every dish wrapped up for later. And, you, wear loose clothing.

That was our first visit to Slavy Night, a romantic-looking spot we'd long eyed from afar. When we walked in last Friday evening, the restaurant was aglow with flickering candles in colorful shades, which were warm with original birds. Fresh orange and pink tulips brightened every table. Within seconds, the bartender was telling us about the night's special cocktail, something with lychee juice and Star 1986 Gin—my favorite spirit. Reginald Spedden's "Benson" played in the back dining room.

When Dave asked that bold cocktail ahead with my playlist, I had believed him. I was seriously craving on this place by the time our appetizers arrived—a warm Cabot cheddar-baked chicken and sautéed bread



Slavy Night Cafe



Richwood's on the Hill

pudding for her and a roasted beet and shaved fennel salad with blue cheese and toasted hazelnuts for me.

The bread pudding was delicious, soft and light, savory but sweet with bright balsamic-onion marmalade. My salad—as well as the strawberry-rhubarb gin cocktail I'd ordered—both tasted like springtime.

There was clearly wait before our main course. Dave and I gazed at each other over candlelight, and conversed on the couple at the next table, obvious regulars who were so-reminded of the steak house that the chef came out to receive their congratulations in person.

We weren't too alive about our entrees, but they were good. Dave's was non-gracchi—while not the most pitifully disappointing we've had—were incredibly flavorful eaten with long strips of shaved asparagus and a lock-tomato ragu. My grilled, blurry Kani chicken, served with a tomato-asparagus salsa, was perfectly tender. The sour-cream-and-chive mashed potatoes were creamy and hot, and the accompanying carrots and green beans retained a lovely, firm bite. We stuck to our plan and asked our attentive server to wrap up a good part of each dish.

Dave and I fogged to dessert: The carrot cake was well-spiced and dense, its cream cheese frosting, drizzled with maple, was as silky as buttercream. Vanilla ice cream melted into the warm strawberry-rhubarb pie, which was phenomically hot.

But the taste in our mouths was decidedly moist as we exited the restaurant into an appropriately dark, slavy night.

CAROLYN FOX

Comfort en Cocotte

Year after year, *Wheatbury/Michael's on the Hill* puts together a hip, beautiful Restaurant Week menu—and year after year, I think. That wasn't going to happen this time. I made my reservation early for the very first day of the promotion.

After a crazy Friday that included working with Top Hat Restaurant on performing the restaurant

RESTAURANT WEEK DIARIES APR 28

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Restaurant Week Diaries 47-50

Week: Culinary Pub Quiz, testing the first batch of Frida's Eggs (that was tough) and appearing on WCAN's "The 30": I was in need of a culinary spa day. That was exactly what I found in the \$35, five-course menu at Mitchell's.

At 7 pm, the windows in the recently redone dining room let us rays that spotlighted our artfully presented meals. Bread, butter and loose salt gave way to an amuse bouche of crisp vegetables. The shot of light-green soup was thickened with potatoes, but the broth was sweet with wild spring onions. A splash of crisp oil on top introduced its flavors.

It's hard to find the Swiss air-dried beef known as *blancherfleisch*, so its presence on the menu was partly what drew me to Mitchell's. The meaty bed for cheese-filled fusilli fritters made

but not stuffed. I had to save stomach space for the rest of the week.

ALICE LEVITT

Over the River

Almost all of the seats at **Simon Pearce Restaurant** have a dramatic view of the Ottonagabee River's rapids, but one particular window — right at the edge of the main dining room — frames the famous Quichoc covered bridge. After Tropical Storm Irene, the remains of that bridge dangled in midair for close to a year before it was replaced. By the time we took our seats near that window this past weekend, the early evening light had agreed that bridge's new beams to a fiery gold.



Simon Pearce Restaurant

a combination that perfectly lit the sticky, silky flavor profiles that defined my favorite childhood meals in Switzerland. Pickled veggies added a welcome, grown-up hint of acid.

The main course arrived in a personal-size Le Creuset cocotte. The savory bed of herbed polenta that filled the pot would have been meal enough, but the delicious cornmeal was covered in a stew of sautéed onion, sausage and spring vegetables, all in creamy, whole-grain custard sauce. I usually consider the fare at Mitchell's to be sophisticated haute cuisine, but this was comfort food at its finest.

The meal wound down with smooth chocolate mousse topped with whipped cream that burst with boozy bruch. I swallowed it with sighs of Vermont Artisan Tea chocolate, sweetened with honey.

And indeed, it was a hushed evening, one that left me relaxed and full

I've had many lunches here. Simon Pearce is the ultimate Upper Valley place to take visiting friends and family, and they always "wow" and "mash" as much over the view and the famous blown glass as they do over the food. Yet I'd never eaten dinner here, nor witnessed the romantic view that fills over the dining rooms as the sun goes down. Turns out, this was a first for Simon Pearce, too — the very first year that the staff has chosen to take part in Vermont Restaurant Week.

True to form, they've done it usually. The price for meal cost 30 to 40 percent less than ordering the same dishes from the à la carte menu — so I felt justified in indulging in a Vermont Griset, a blend of Vermont ignore vodka, here and local that is the week's signature. Eliason, Simon Pearce's venue had a delicious tension between tart and sweet, and a generous heap of beautifully added aromatics.

Restaurant Week Diaries

by FABI

Since Pezco may have a rep for its dimmed dining, but chef Jared Rockwell definitely has an eclectic streak. He dined an appetizer of silky sweet-and-sour eggplant with punchy, slow-cooked tomatoes, spicy miso and crumbles of local cheese. He topped off lightly charred, sticky chicken with almonds, juicy orange wedges, pickled red onions, slices of Grana Padano cheese and further-light ginger-coriander vinaigrette. With layers of flavors, texture and color, this dish had it all going on.

My bread and I were lamed by the vinegary oil dish, a hefty fillet solid in grated breadcrumb and protein, then roasted, balanced with herb-laced mashed potatoes, and showered with thin, crispy fried leeks. The preparation was better than we expected but was intensely unimpressive — each fillet was akin to a steak, and our only complaint is that we would have preferred a more herbaceous yolk.

Though we were almost desperately full, how could we ignore dessert? Reluctantly when the choice was between a vanilla-laced crème brûlée or meat, glazed apple cake served with warm cinnamon and vanilla ice cream. Both were as scrumptious, and we finished neither.

CORIN HIRSCH

Chocolate High

Dining in Burlington, I can be put off by the 40-minute trip to Vergennes but last Friday, bathed in the golden light of a striking sun, we arrived at 3 Squires Café in seconds no time.

The modern-size place, which serves breakfast, lunch and dinner under the helm of chef-owner Matt Strong, is instantly charming. Thick high ceilings, pumpkins and sunflower-hued walls.



3 Squires Café

vintage art and mismatched tables and chairs, an open kitchen, and chalkboards announcing meal options. Totally impressive.

And then there's the food. For Vermont Restaurant Week, Strong served an ambitious menu of multiple choices for starters, entrees and dessert, each distinguished by the presence of miso. As *Bevin Days* reported last week, Strong traveled to the Dominican Republic to fetch his own cacao pods but he didn't just go for the obvious sweet chocolate on his menu, he incorporated bitter cacao in his savory dishes, too.

After being seated, I ordered a Warm Noble Soufflé with miso, my companion got a Woodcock Bird Cakes and we sat on our dinner.

My starter was a field-greens salad, which came on a small nest with slices of tangy pickled fennel and a pair of goat-cheese fritters coated in cacao nibs. The

fritters fell apart upon contact, but the contrast of bitter crunch and creamy cheese was inspired. The real revelation, though, was Strong's vanilla and Key lime vinaigrette. The vanilla gave the dressing a luscious, anise-like quality that was just shy of sweet, while the acid of the Key lime provided balance.

My entrée of shrimp and strips was served in a soup bowl with crispy cacao nib crackers on the side. He was pleased to discover the snails heaped on a bed of "rescue" greens and under a cluster of vibrant microgreens. The concoction tasted fresh-broth and delicious.

For the critic, I went for the Crisped-Crusted Lingcod. Like the goat cheese, the twelve fish was a pleasing contrast with the cacao crust, and it didn't fall apart. This autumnal Caribbean-inspired "slaw" of papaya and mango and had a touch of sprightly microgreens. The taste and texture profiles in this dish were exhilarating, but I didn't care for the accompanying plum tomato, which was nicely crisp but bland.

Meanwhile, my companion devoured his Salt-and-Pepper Prawns — two large prawns served over aromatic coconut rice and a heat-packing chocolate-chili-shrimp sauce.

We were both too full for dessert but consumed three anyway I had to try the

apple-chocolate, which was creamy and complex, with a gentle chile burn. My companion chose the Truffled Fava, which came with crisp plantain, macadamia nuts and a raspberry drizzle. Though tasty, it seemed saturated, the airy chocolate dessert was closer to moose than endorser of fava.

Three again, there was nothing to rave about this meal — and louder for that.

PAMELA FOLSTON

French Connections

As a restaurant industry veteran, I like to check out new-to-us places, and I have no problem driving an hour or more to get there. So, enticed by the idea of French-inspired cuisine, my dining companion and I headed south to New Haven to try out *Toutelorelle*. The cross down Route 7 was a mere 45 minutes



Toutelorelle

from Burlington.

The sun was setting so we pulled into the parking lot, and the view beyond the restaurant was phenomenal. After taking a few photos, we went inside.

The corridor is larger than I anticipated yet has an intimate feel. All of the



More food after the classifieds section. PAGE 11

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Restaurant Week Diaries #10

Since there were two to three options for every course, Sharon and I were able to taste almost everything.

We began with corn volcano and grilled baby asparagus. The cool, creamy volcano topped a healthy-size lump of polynesian crab and celery salad. It was a fresh start to a sunny spring evening. The octopus was earthy and served with a smoky, tangy coconut sauce and shaved, bright fennel — delicate, tender and delicious.

For his entrée, Sharon opted for pork tenderloin — a protein her loves to cook

blue-cheese plate was enormous — but luckily the portions were so perfect throughout the meal that I was able to finish the wedge. I do love my cheese.

BOB EGGERT

Viva la Maple

Vermont Restaurant Week always seems to come harmoniously with the onset of warm spring weather. But this time it was extra special, as the first day coincided with the end of a weeklong frost collection that had left me rough-pawed and voiceless. Having regained my ability to swallow food without immense pain, I looked forward to a trip up to **Gre Federal** in St. Albans.

While sipping a couple of pints of Victor amber ale from St. Albans' own 11th Star Brewing Co., my partner, Jaden, and I started with an order of prime-rib rolls — an unusual appetizer that I was instantly fond. The crisp, silky bread — a nice counterpoint to the soft texture of the prime rib and cream-cheese-based filling, and a surprising mixture was the perfect topping.

The annual maple fest celebration was taking place nearby, and Gre Federal's Restaurant Week menu seemed to celebrate Vermont's bounty, as well. Jaden's appetizer salad was drizzled in maple vinaigrette. Her entrée further upped the maple quotient: The maple-bacon chicken's sweet glaze blended beautifully with the bistro's grill-charred flavor. The bacon strips atop the dish made me think it would be pretty tasty for breakfast, too.

But I couldn't avoid much of her entrée with my eyes in front of me, a heaping portion of meat and equally enormous mound of cheddar sautéed potatoes. I nibbled off my second vegetable side for a place of potatoe, a decision my arteries frowned upon, but my taste buds thoroughly enjoyed. The meat morsel was drizzled in a deliciously spicy barbecue sauce and topped off with crunchy onion strings — a mix of nostalgic homemade flavors and foodie-friendly complexity.

Not surprisingly, all this heavy food proved impossible to finish in one sitting — but my diggs bag will make for a tasty lunch this week.

TYLER MACHADO



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at home — with fennel verde, Brussels sprouts and garbanzo. The pork was cooked perfectly and generously sliced, while the fennel (my first) was nutty and worked well with the smoky, charred sprouts.

I selected the tightest with hints-of-woods mushrooms and house-made ricotta. The portion of noodles was smaller than I expected, but when combined with the rich ricotta and delicious mushrooms, it was made perfect sense — no need to feel stuffed to the gills. The ricotta was silky — almost like sour cream, but richer — and it melted into the dish, forming a light cream sauce. Though there was no mention of "local" or "homemade" on the menu, we guessed that the pasta was rolled in the kitchen and the mushrooms foraged not far from Burlington.

Sharon and I both finished with choices from the meaty first course: portneuse with chocolate-cornetto pudding and a wedge of maple-thin blue cheese and candied walnuts. The tender, sweet portneuse dish resembled a cinnamon-dusted Mexican churro that was roasted rather than deep-fried. The pudding was perfect for dipping and left us wanting more. Meanwhile, the

Revered Rhythms

While Ramesh Varanasi began his professional career as a singing prodigy, he found his true calling playing the sarod — a stringed instrument similar to the lute. His virtuosic abilities caught the attention of legendary artist Bismillah Khan, who became his mentor. Today, the award-winning performer, known for elaborate ragas that combine technical prowess with great imagination and emotion, is considered one of the world's best. Anarado Chatterjee accompanies him on the Indian hand drums known as the tabla, and together they give us educational recitals, in which they discuss their instruments and the centuries-old tradition of northern India's classical music, Hindustani.

RA.MESH VARANASHI

Monday, May 6, 7:30 p.m., at Concert Hall
Hafrey Centre for the Arts, Middlebury College



Oldies But Goodies

Are relics from the past sitting in your dusty attic? Custom collectors bring weathered treasures to the Antiques Appraisal Day, hosted by the Henry Sheldon Museum. Local appraisers share their expertise and determine the age, style, condition and rarity of pieces large and small. Snagging from treasured family heirlooms to yard-sale finds, Greg Hamilton, Len Brombush and Joan Barila take a close look at furniture, artwork, silver, glass and china. Ralph Shepard draws on more than 50 years of experience to evaluate military items, while gemologist John Walker and David Bennett discuss costume jewelry from the real green and diamonds.

ANTIQUES APPRAISAL DAY

Saturday, May 4, 10 a.m. - 2 p.m., at Courtyard Market in
Hudonbury, ST-25, Info: 386-2177, henrysheldonmuseum.org

MAY 04 | ETC



MAY.06 | MUSIC



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calendar

THURSDAY

THEATRE

JOHN FORSTER The virgin shepherd and his journey to find the Holy Spirit in a living faith. River View Theatre presents a rooftop set set as compared to the original film version. Permanent Theatre, Rutland 8 p.m. \$24.95-29.95. Info: 735-2523

INSPIRE THE HEEL Environmental music teacher Judy Heilman leads workshops through the Vermont State Museum and symposium an evening of regional songwriting. Musician features. Public Library Woodstock, 7 p.m. Ticket only. Info: 442-2296

FAITH

ERIC NELSON The Harvard University professor of government presents "The Last Days Shall Be as the Days of Noah" and the Republican National Convention. St. Paul's Episcopal Church, Middlebury College, 4:30 p.m. Info: 442-2294

HEARTWORKERS Online video exchange only with community, personal and spiritual. To explore the world of spiritual experiences, visit the heartwork website for photos and videos. Knappton Farm, Middlebury College, 7 p.m. Info: 442-2294

HEARTWORKERS In 10th Street, Vermont's Quilt and Art Festival, "Should Be" the Vermont Quilt and Art Festival. Member info is a discussion of volunteerism, a quilt show, an art show, a quilt show, a quilt show, a quilt show. 5:30-7:30 p.m. Info: 442-2294

THEATRE

CONJURY London State Theatre's "Twilight" (played through) Stephen Sondheim's musical about a woman's journey to find her true self and her true self. Conjurors, 442-2294

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THEATRE

PAIGE ACKERSON-KELLY The local post shows the story of a woman's journey to find her true self and her true self. Paige Ackerson-Kelly, 442-2294

REBECCA The local post shows the story of a woman's journey to find her true self and her true self. Rebecca, 442-2294

FRI.03

ART

HOTSPOTTER ART TALK: VERMONT HISTORY MUSEUM The Vermont History Museum presents a series of talks about the state, including the award-winning "The Vermont History Museum" series. 4-7 p.m. Info: 442-2294

COMEDY

LAUGH LOCAL COMEDY WITH MICK NORTON The local post shows the story of a woman's journey to find her true self and her true self. Laugh Local Comedy, 442-2294

COMMUNITY

CLUBHOUSE The local post shows the story of a woman's journey to find her true self and her true self. Clubhouse, 442-2294

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calendar

WEDNESDAY

SNOW DAY Area residents bring buses and
trucks of unwanted documents to the parking lot
behind the library for safe and secure disposal.
Norman Elementary Public Library, Westport, 9
a.m. - noon. \$10 per box. Info: 432-3284.

SPRING CLEANING WORKSHOP House-
holders prepare, paint and trim for the func-
tion for the community center. North End Studio A,
Burlington, 9 a.m. - 5 p.m. Free. Info: 481-1719.

SPRING REVENUE ROLL-AWAY AUCTION
SPRINGERS The Club hosts three education al-
lances, who bid on 100 high quality items in the
benefit for Burlington County Youth Service
Bureau, 500 N. Park St., Rutland Life Building
Hortensier Building, 3 p.m. - 5 p.m. check out, 5 p.m.
to 5 p.m. Info: 250-9151.

TWO-STEP Hot steps and baked provided for
beginners and experienced dancers. Dancers and
non-dancers welcome to the Westcoast Ballroom
for instruction. Townsboro, Wednesday 6 p.m. - 8
p.m. Free. Info: 810-1913.

VEGETARIAN DINNER & SALE Outdoor inven-
tories stock up on apparel and equipment. Traffic
and outdoor clothing, as well as a percentage of pro-
cessed foods. The Vermont State Conservation
Center, 7000 Rd 10, Newbury, 5 p.m. - 7 p.m. Info:
802-255-1000. \$10.00. Info: 250-9151.

Fairs & Festivals

**DEVILS WHISKY SPRINGWATER MOUNTAIN
FESTIVAL** Car racing, live music, food, and
crafts. 10000 Highway 100, Newbury, 11 a.m. - 5 p.m.
Info: 802-255-1000.

AVULAND UNIVERSITY MARKET Meet the
All members of local produce, cheese, handmade
bread, and other made in Vermont products.
Info: 802-255-1000. \$10.00. Info: 250-9151.

SAUP IN CHOCOLATE COUNTRY Community meet-
ing. 10000 Highway 100, Newbury, 11 a.m. - 5 p.m.
Info: 802-255-1000. \$10.00. Info: 250-9151.

VEGETARIAN RESTAURANT WEEK 10000 Highway 100,
Newbury, 11 a.m. - 5 p.m. Info: 802-255-1000.

VEGETARIAN RESTAURANT WEEK: GALLA
EATERY Eat in the heat? This, too, be
true. 10000 Highway 100, Newbury, 11 a.m. - 5 p.m.
Info: 802-255-1000. \$10.00. Info: 250-9151.

Health & fitness

DOCTOR OF CHANGING Being healthy is the
best. 10000 Highway 100, Newbury, 11 a.m. - 5 p.m.
Info: 802-255-1000. \$10.00. Info: 250-9151.

IRONBOLD WHEELS Ironbould wheels are
made of a long-wearing, 100% recycled material.
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4 p.m. - 6 p.m. Info: 802-255-1000. \$10.00. Info: 250-9151.

WEDNESDAY NIGHTS 10000 Highway 100,
Newbury, 11 a.m. - 5 p.m. Info: 802-255-1000.

Arts

ARTS & CRAFTS WORKSHOP Spring is in the air!
10000 Highway 100, Newbury, 11 a.m. - 5 p.m.
Info: 802-255-1000. \$10.00. Info: 250-9151.

ROCK THE BATHHOUSE 10000 Highway 100,
Newbury, 11 a.m. - 5 p.m. Info: 802-255-1000.

OVERSEAS CHILDREN'S FAIR 10000 Highway 100,
Newbury, 11 a.m. - 5 p.m. Info: 802-255-1000.

ENGLAND FALLS TUMBLE TOWN 10000 Highway 100,
Newbury, 11 a.m. - 5 p.m. Info: 802-255-1000.

FRANKLIN FARMHOUSE 10000 Highway 100,
Newbury, 11 a.m. - 5 p.m. Info: 802-255-1000.

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THEN
Remember that the University of Vermont would like to speak with you. This study will measure risk factors for pre-eclampsia, a common pregnancy complication.

Research cooperation is up to YOU as a provider. Your privacy is guaranteed. Information is kept in a secure, confidential manner.

If you are interested please call 802-255-0308 for more information

calendar

SAT ON A PINK

FREE COMIC BOOK DAY As a collector and new reader, go to any comic book store as part of a worldwide event to celebrate the history of comic books. Comics Book Store, New Canaan, Conn. 475-4759.

SPRING FLING BOOK SALE 100-100 9:30 a.m. to 2 p.m.

SUN.05

agriculture

POW! NOLA! Acclaimed 1970 and 1980s Southern Blues bands from Louisiana come to the city to perform with local acts. 100-100 9:30 p.m. to 11 p.m.

business

ANTIQUE SHOP & SAILORSHIP CRAFT SHOW 100-100 9:30 a.m. to 4 p.m.

conferences

BUILDING FOR THE CONFERENCE See SAT ON A PINK 8 a.m. to 8 p.m.

ETWING KENNEDY OF ROPS See FRI 6:30 7:30 a.m. to 12:30 p.m.

etc.

CYCLE OF HAND See SAT ON A PINK 8 a.m. to 8 p.m.

MILWAUKEE CHORAL OPEN HOUSE The Choral Society is a vibrant community of singers. To explore the program and get acquainted with teachers and staff, Milwaukee Choral Society, 6-4 p.m. See info 333-4330.

SHIRAZI FASHIONS & BEVERAGES See SAT 10:40 a.m. to 5 p.m.

food & drink

COMMUNITY BANQUET The Ladies Auxiliary is having a yearly event on the day for its members and non-members alike. 100-100 10:30 a.m. to 5 p.m. See info 333-0030.

COOKING WITH WOLF FOODS Inspiring Chef of Wolf Foods is back with a new series of classes. Join the chef for a series of classes. 100-100 10:30 a.m. to 5 p.m. See info 333-0030.

VINTAGE RESTAURANT WEEK See SAT 6:30 a.m. to 11 p.m.

live

AND LOVINGLY LOST VIETNAMESE SPRING 100-100 10:30 a.m. to 5 p.m. See info 333-0030.

POWER-HILL ARTS CENTER 100-100 10:30 a.m. to 5 p.m. See info 333-0030.

POWER-HILL ARTS CENTER 100-100 10:30 a.m. to 5 p.m. See info 333-0030.

language

FRENCH CONVERSATION GROUP 100-100 10:30 a.m. to 5 p.m. See info 333-0030.

music

AN EVENING OF SACRED CHANT MUSIC 100-100 10:30 a.m. to 5 p.m. See info 333-0030.

AND LOVINGLY LOST VIETNAMESE SPRING 100-100 10:30 a.m. to 5 p.m. See info 333-0030.

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building

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drumming

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See the Light

An interview with Colin Stetson

BY DAN ROLLER

In 2004, bass virtuoso Colin Stetson began an ambitious trilogy of impressionistic records with *New History Warfare Vol. 2*. That album cycle continued in 2011, with *New History Warfare Vol. 3: Judas*. It comes to a close with the recent release of the project's final chapter, *New History Warfare Vol. 4: To See More Light*.

Since he began the *New History* project, Stetson has become an incredibly in-demand player, having recorded and toured with such indie-rock heavyweights as Arcade Fire, Ben Folds and Peter, Dinklage and Fier, among others. But his solo work is a vastly different beast from his output with those acts.

Using a variety of techniques, including circular breathing and a uniquely percussive attack, Stetson crafts sprawling, ornate soundscapes that are acoustically moving in they are technically astounding. He records everything live, with no overdubs or electronic loops, using an array of strategically placed microphones—bell mics, room mics, a mic on his throat—to create richly textured sounds, unlike anything that has come before them.

In advance of Stetson's upcoming performance with Arcade Fire's Sarah Neufeld at the BCA Center in Burlington on Tuesday, May 7, *Seven Days* caught up with Stetson by phone from his new home "somewhere in the Green Mountains" of Vermont.

SEVEN DAYS: Without giving too much away, how does the trilogy revolve on *To See More Light*?

COLIN STETSON: In general, what's happening with the third record is that the landscape has changed considerably. It's like having gone through a harrowing mountain pass and finding yourself at a new vista. There is a wealth to it, a vastness that's more cherished. Ultimately, to me, it's a new again. It's the climax and resolution of the three records.

SD: "It's two previous records seemed to have an inward focus, whereas this one feels more expansive. Was that intentional?"

CS: Yes and no. In character and theme,

it's moving into more universal themes. It's less of an isolated experience, from a narrative point of view. It's about death. Each record is about something specific but in also a study of balance between two things. In this one deals with death and love and the intrinsic relationship with one another, that they grow meaning from the presence of one another in our lives. That *To See More Light* is really talking about life, this and the mortal coil next we're always had of creating these elements of life, because we can't conceive of our eyes being shut.

SD: It's a fairly subject matter. What prompted your meditation on death and love?

CS: I'm getting older. And I feel like that's a huge shift in who I am and how I relate to the world over the course of the past eight years, entering my thirties versus how I related in my twenties. And I imagine that's true for most people. Who you are changes. Even the science of it—neurologically, we're all completely recycled. Gone are the days of immortality. And shepherded in are days of mortality. It becomes an ever-present fact that this is all very fleeting, if you think about that, then you think about the end.

SD: And whether there is an afterlife?

CS: Right. I wouldn't state religiously. To someone like one who has been told about the certainty of their world being eternal...well, we don't know for sure there is no afterlife. But we basically know that the shimmered aspect of afterlife are probably not right, if there really is something like that. So thinking about you and so your end, and your life in the only thing you ever live to...then I think there is a lot to think about.

SD: My head hurts.

CS: [Laughs] But see it's fascinating, and I think it's something most people contemplate eventually. Or maybe they avoid. It can be painful and terrifying. But at the same time, that's what all the Eastern contemplative practices have been about, reaching an understanding where you are released of the fear of death. Because how can you fear some-



thing is how much physical action is involved. How much of a toll does your playing style take? And are those things you need to do in order to stay in shape?

CS: A lot, way too much. It depends on the day. The longest I've ever given myself a break from this crank is a week. But when I do that, it's a process of reconstruction that needs to happen. Because it's so painful and terrifying to pick up the instrument again. When you lose something, there is always a gut-wrenching fear of being unsustainable again. So I do it every day, and I'm adding more hours of playing every day. And I do exercises that are meditative and focused on breathing. I do yoga. And running is something. I've been fit riding as I get older that my body likes distance.

SD: You use a lot of different microphones in the studio. Mics on the floor, around the room, even one on your throat. What do all those different mics allow you to do?

CS: The mic-ing process isn't creating anything new. It's capturing, it's a process that has developed as my ear has developed, and what I was physically developing with the instrument has developed. There are elements of acoustics to the music, the harmonies and percussion elements, and the textures of those things. So the mics are a way of tuning in on those things so individually as possible.

SD: Is that something you try to maintain live?

CS: Rather than trying to recreate the experience of live, I try to do the opposite, or at least create a parallel. It's setting up a new space, a three-dimensional, surrealistic expansion of the original, using that in specific to the recording. The music is identical in substance and form. But the way that it is experienced is completely different. So I thought the process in which it is recorded should reflect that.

thing that doesn't exist? You won't be aware of it.

SD: Turning away from the mortal coil—or maybe not—having a gas you live, one of the things that's fas-

Colin Stetson plays the BCA Center in Burlington with Sarah Neufeld. Covering May 7 at 8:30pm. \$24.

SOUNDbites

BY DAN BULLS

Game On

When it comes to the 2010 Higher Ground Comedy Battle, the old phrase "better late than never" comes to mind. Traditionally, the local standup comedy contest takes place in January. But due to snow, let's say, rumored wildfires surrounding this year's battle (but we won't get into, the date was pushed back to this coming Sunday, May 5).

Whatever. It's on. And if the crowd from the last few years holds, it is going to be excellent yet again.

The battle lineup, chosen through a series of auditions over the past few months, is predictably solid, featuring a nice cross-section of up-and-coming comics and established vets, including **ASHLEY HANSON**, **CONRAD KELLEY**, **JOE ROBO**, **MIKE**, **MELISSA ANDERSON** and **TOMMY SCHWARTZ**.

From my experience judging past competitions, a few dark-horse candidates emerge each year that were 1) a better man — thankless, I am not — 2) had the odds of this year's champ coming from the following pool of

contestants: **GABRIEL SAGALA**, **AUSTIN ROBE**, **BRIAN JONES**, **KYLE DASHING**, **PAT LYNN** and **POL BARRINGER**.

Let's be, formally the manager at the dearly departed Levey, is a rising star. The same is true of Rowe, who I've heard more about one local comedian refer to as the most consistently funny comic in Vermont. I can't say I disagree.

Guyton won the battle last year and, as the champ opens club doors, remains the champ until someone beats him — which could be a tall order based on the last time I caught his act.

Lyons is as polished as they come and always seems to get on a good act at the battle. Davidson, a recent transplant from the NYC comedy scene who writes for the comedy website *Splintered*, should not be overlooked. And, according to local comedy doc **NATHAN HARTWICK**, here's a finalist last year: Rowe could win the whole thing with a single joke — it's about a movie trailer for *Monopoly* and its hilarious. (An aside, I'd like to propose that **ANDREW** be grandfathered in as a finalist, even though he's not technically in the battle this year. It just doesn't seem right not to have him up there. And, yeah, I know he'll probably lose again. But I tell you: One of these years, Alex.)

Whatever wins, the battle itself is one of the most entertaining nights of the year; comedy or otherwise. Sure, it's a



From left

fun competition. But more importantly, it's a great showcase for the local comedy scene, which continues to expand and improve seemingly every year. And this time around, because it's happening later in the year, the battle should help set the table for the laugh fest that is *Green Mountain Comedy Festival* later that month. That will feature pretty much every comic in the state — including most of the battle contestants. The stars are aligning. Kidding. Move on that in the coming weeks.

Anyway, best of luck to all of the battle participants. Now, make me laugh, damnit.

BiteTorrent

Apocalypse of comedy, *Lyons* and *Davidson* are a new weekly comedy night at his lounge in Burlington (on Thursday, May 3). Dubbed "Half & Half Comedy at Halfway" the concept is that the first segment — or "half" — of the evening will feature some first-time established local comedians leaving their chops. The evening's second act will be an open mic foray with newbies who will likely be half as "happy-kidding" to put in the open mic, until *Lyons* and *Davidson* at *halfcomedy@gmail.com* for more details.

By the power vested in me by, well, me, I hereby declare at least a 10-year moratorium on indie bands with "beach" names. **BEACH HOUSE**, **BEACH REACHES**, **BEACH FIELDS**. I could go on all day, and that without mentioning bands with beach-related names — looking at you, **BEACH HOUSE** — and **SUMMER SLIDE**. I bring it up because one such as *Beach House*, are playing the Higher Ground Music Festival on Wednesday, May 1, opening for **NEO**. **MY BROTHERS KEEP SAYING** and **JOEY LOUIS & THE BROS**. They're all fun bands, especially *Beach House*, who remind me a little of a better-adjudged *Daughters of the Slaves*. Anyway, if beach-bands indie rock is your thing, you should go. But for the love of all things *Beach House*, enough with the beach names already.

This just in from the folks at the Lake Champlain Maritime Festival: the **BLACK CRUISE** will be headlining the 2010 incarnation of the waterfront fest on August 17. If you're unfamiliar, the *Black Crows* are — the *Black Crows* What's wrong with you?

Concertgoers to **ANDREW**, who is celebrating his 20th anniversary as the host of the incomparably excellent Vermont Public Radio show "My Place" last week. Nguyen was honored with a resolution by the Vermont Legislature,

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NORTH BY NORTHEAST

WAX & GUY PARTY WAX

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WAX & GUY PARTY WAX

HIGHER GROUND COMEDY BATTLE IX

NORTH BY NORTHEAST

SINGLE? TAKEN? NOT SURE?

JOIN US FOR A TOTALLY AWESOME NIGHT OF
FUN AND FLIRTING, '80s STYLE! HERE'S THE 411:

TAKEN
or not looking



USE CAUTION
(it's complicated),
but still open to
advances...

SINGLE
and looking
for love!

HOW IT WORKS

Wear one of the Stop
Light colors to indicate
your relationship status.

Or just "accessorize"
with the appropriate
color. Seven days will
have items to help show
your "colors" as well.

ENTERTAINMENT BY:

SILVER TRICK ('80s cover band)
DJ LUU

Skin Deep
Medical Aesthetics

— PRESENTS A —

SEVEN DAYS PERSONALS

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SAT., MAY 18

HIGHER GROUND
SOUTH BURLINGTON

7:30 p.m. 'til the lights go out...

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Doctor Sailor, The Greatest Lyric

(SELF-RELEASED DIGITAL DOWNLOAD)

Damn you, Villanelles. First, you go on hiatus after releasing one of the best indie-rock recordings in recent history, 2011's *Like My Girls*. Then, just when we think that your long-awaited follow-up is pretty much in the bag, you're front man, Tristan Barilieu, up and moves to Alaska. Like, polar bears and furby-C up-Pole Alaska. Now we've gotta wait five, three months until he comes back to hear the album. It's enough to make a man, well, want to move to Alaska. But that's about the point.

The point is "Northern Exposure" was an answer album.

The other point is that before he left, Barilieu was kind enough to release a new record under his solo indie-side-project sobriquet, Doctor Sailor, called *The Greatest Lyric*. And another Villanelles fan should find a lot to like in its breezy tones.

"Laying It Down by the Coast" opens the album as if dropping the top on a convertible for a seaside cruise. It's light and airy, but Barilieu infuses an

undercurrent of longing beneath a buoyant lead-guitar riff, evoking dusky, late-summer melancholy.

It's a mood that proves pervasive, but not overbearing, through much of the record. "Campfire," for example, continues the vacationed nostalgia trip, contrasting a sepi-toned melody with still more wistful longing. But here, and on cuts such as "Lines on Your Face," "Gambler" and the somewhat tongue-in-cheek ballad "Sad Stuffed Syndromes," Barilieu strikes a balance between confessional songwriting and his humor, employing bright, nuanced arrangements that lighten the emotional load.

As Doctor Sailor, Barilieu is more introspective than the frantic dynamo we've come to know and love as the front man for Villanelles. In a sense, these songs could be viewed as sketched versions of Villanelles tunes, the bare bones under all that flouncy keyboard bombast and guitar jangle. But that's not quite accurate: "There are certain discernable similarities between the two projects, especially melodically. Heck, he's even suggested a couple of soundtracks for guest instrumental turns, including drummer Seth Genderson and bassist Ryan Jordan.

But the true making-up *The Greatest Lyric* generally

falls closer to the folk and pop sides of the indie-[whatever] hybrid than rock. It's a mellow but stylistically diverse and complex suite of songs that finds a more contemplative Barilieu. That's not to say he's suddenly all mopey and serious. With his soft, high croon, Barilieu retains his wistfulness, boyish charm even in more downcast turns. But there's an edge here that contrasts Villanelles' typical playfulness and suggests a newfound depth from one of the area's bright young talents.

The Greatest Lyric by Doctor Sailor is available as a name-your-price download at doctor-sailor.bandcamp.com.

(Note: An earlier, abridged version of this review appeared on *Seven Days'* arts blog, *Live Culture*, on April 17.)

DAN ROLLES

Jay Nash, Letters From the Lost

(SELF-RELEASED CD OR DIGITAL DOWNLOAD)

Last year, Vermont's rock-star population increased by one when heralded songwriter Jay Nash relocated to the Green Mountains. The Los Angeles transplant buckled down in his new home near Woodstock and recorded his latest record, *Letters From the Lost*. The album, his 11th, is the first Nash has written or recorded anywhere but in the City of Angels since 1994. Apparently, the country ate agreed with him, as did the lack of immediate neighbors. Reportedly, Nash finds his new surroundings freeing, using the isolation to experiment with new sounds and approaches. That process could be a metaphor for the album itself, which focuses primarily on themes of longing, and then finding oneself.

But what is it, exactly, that Nash has found? Throughout his robust career, he's been regarded as a powerful writer and a would-be singer, an artist capable of blending pop production with substantive lyrical content. You see the word "lonely" cooed around a lot

with regard to his work. Granted, comparisons to the likes of Lyle Lovett and Bruce Springsteen forwarded in certain critical corners were silly the moment they hit the page. But they at least suggested the type of artist Nash is, or maybe used to be. What he is now is trickier to define.

Letters From the Lost begins promisingly enough. "Wander" is a deliciously atmospheric tune, propelled by an insistent guitar line that slices through a billowing, atmospheric backdrop. Nash is undeniably compelling, alternating between a grin, a husky wail and smooth falsetto. But things devolve, and quickly.

"Tender My Arms" is aggressively too' emotive, sub-contemporary pop that wouldn't seem out of place on an old Del Amitri record. And it uses a delicious tone for the remainder of the album.

Whether surrounding himself with overblown production as in "White Whale," parsing a daylong current tale in an "Art Thief" or delivering chorused-up L.I. from America on the supposed album centerpiece "Solilo," Nash seems less an artist who has found himself than one who has lost his way. Gone is the joyful raucous and tact of his earlier work, replaced instead by shamelessly dull cliché and pondering



at shades—right down to the blundering alto-sax solo on "I Won't Let Go."

The album does resolve on an encouraging note. "Blame It All on the Wind" is a pretty new-school guitar and voice number that suggests the real Jay Nash may still be in there somewhere, asking to be found again. Here's hoping he is.

Letters From the Lost by Jay Nash comes out on Tuesday, May 14. It is available for preorder at jaynash.com.

DAN ROLLES



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WED.06 & F.07

MONKEY HOUSE: 10:00 p.m. David Hochberg (free) 11:30 p.m. 50.
NEIGHA: 9:30 p.m. Monday: Slush and Give the Problem. Choir: The Fox Absolute. Thursday: 9 p.m. Free/50 50+.
ON TOP BAR & GRILL: Open Mic w/8:30 p.m. Free.
NARIO REAN: Latin/Boat/Boats (free) 10:30 p.m. Free. Open Mic: 8 p.m., Free.
RED SQUARE: Vinyl (free) 7 p.m., Free.
SANJIN JAMES: Vinyl (free) Monday: w/8:30 p.m. Free. (free) 10 p.m. Free.

central

CHARLIE G'S: 10:00 p.m., Free.

northern

MOON & PLACE: Seth Yousef (free) 10:00 p.m. Free.

TUE.07

burdington area

BLAZE HYPERHOUSE: 10:00 p.m. with Cap (free) the Stars (free) 10:00 p.m. 10 p.m. Free/50 50+.
WALFLOUNCE: Funky/Boat/Boats (free) 10:00 p.m. Free.

WINTERBROOK SHOWHOUSE LUNAR: 10:00 p.m. Free. (free) 10:00 p.m. Free. (free) 10:00 p.m. Free. (free) 10:00 p.m. Free.

LEWIS & CLINTON & CAFE: 10:00 p.m. Free.

MARSHALLTON PIZZA & PUB: 10:00 p.m. Free.

MONDAY'S OLD-BLACK TOWN: 10:00 p.m. Free.

NORTHERN: 10:00 p.m. Free. (free) 10:00 p.m. Free. (free) 10:00 p.m. Free. (free) 10:00 p.m. Free.

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THU.02 / DAVE'S FINE MUSEUM (FREE) - AMERICAN

North of the Border Putting Mexican folk music with indie rock and American, **DAVE'S FINE MUSEUM** have crafted a signature style they call "Meso-American." The band's vibrant, cross-cultural appeal has attracted fans around the globe, including critics at the New Yorker who rave of the group's "high-energy, border-crossing sensibility." Catch them this Thursday, May 3, at the Higher Ground Showroom Lounge with opening support from **KUTTY HILL**.

champion valley

TWO BROTHERS TOWN: 10:00 p.m. Free.

northern

MOON & PLACE: 10:00 p.m. Free. (free) 10:00 p.m. Free. (free) 10:00 p.m. Free. (free) 10:00 p.m. Free.

WED.08

burdington area

WINTERBROOK SHOWHOUSE LUNAR: 10:00 p.m. Free. (free) 10:00 p.m. Free. (free) 10:00 p.m. Free. (free) 10:00 p.m. Free.

LEWIS & CLINTON & CAFE: 10:00 p.m. Free. (free) 10:00 p.m. Free. (free) 10:00 p.m. Free. (free) 10:00 p.m. Free.

MARSHALLTON PIZZA & PUB: 10:00 p.m. Free. (free) 10:00 p.m. Free. (free) 10:00 p.m. Free. (free) 10:00 p.m. Free.

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HAWKITTEN PIZZA & PUB: 10:00 p.m. Free. (free) 10:00 p.m. Free. (free) 10:00 p.m. Free. (free) 10:00 p.m. Free.

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MARSHALLTON PIZZA & PUB: 10:00 p.m. Free. (free) 10:00 p.m. Free. (free) 10:00 p.m. Free. (free) 10:00 p.m. Free.

MONDAY'S OLD-BLACK TOWN: 10:00 p.m. Free. (free) 10:00 p.m. Free. (free) 10:00 p.m. Free. (free) 10:00 p.m. Free.

NORTHERN: 10:00 p.m. Free. (free) 10:00 p.m. Free. (free) 10:00 p.m. Free. (free) 10:00 p.m. Free.

RED SQUARE: 10:00 p.m. Free. (free) 10:00 p.m. Free. (free) 10:00 p.m. Free. (free) 10:00 p.m. Free.

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Sew and Show

Gallery profile: nido BY MEGAN JAMES



It is both Spanish and Italian, *nido* means nest. So it's a fitting name for the cozy Burlington shop we have. Phiona Milano has sold hand-spun yarns and colorful fabrics to knitters and sewers, the ultimate centers, for the last four years.

Before opening the place, Milano, 34, worked as a media coordinator for area nonprofits and sewed in her free time. Then she got pregnant with her son, Franco, and the instinct to sew grew stronger. She started following sewing blogs and beginning new projects. But she was frustrated when she couldn't find in Burlington any of the bags, contemporary fabrics she'd seen online.

"When I walked into a place like JoAnn [Fabric and Craft Store], I got really overwhelmed," she says. "It's hard to find that perfect, hidden gem."

So Milano decided to fill the niche herself. "I turned my children into a job," she says. "I started sewing down and resting, and then, *hooray!* It just took off."

Tacked on the second floor of a College Street building, *nido* is a hidden gem in its own right. But Milano says the upstairs location has never presented a problem when it comes to

WE DON'T SELL ANYTHING READY MADE. SO I DECIDED TO HIGHLIGHT SOME OF MY FAVORITE ARTISTS.

PHIONA MILANO

attracting customers. Most crafters look for their materials online these days, so she targets her audience there. Many customers are tourists from out of town. "When you sew and knit, [fabrics and yarns] are what you seek out when you travel," Milano says. "People love to check out what's local."

In *nido's* case, that means naturally dyed, local yarn from Green Mountain Spinnersy, Vermont Alpaca Company

and Jennie's Rainbow Yarn, among other area producers. Milano piles the colorful balls into antique suitcases and wooden apertures scattered throughout the shop — design decisions that make *nido* seem clipped from the pretty pages of Pinterest.

Adorable, frosted-doughnut pinwheel-shaped rustic wooden workbikes. Hand-sewn songbirds are perched on a branch near the shop's entrance. Old tinny hunting traps above shelves stacked with fabric. Vintage sewing machines abound. A pile of chondrichthys (the names? Milano's main workhorse, which is adorned with fresh cut flowers artfully arranged in — you guessed it — a Mason jar).

In the back of the shop, Milano teaches classes at tables made from wood reclaimed from the building when it was renovated several years ago. Her regular schedule includes ways-to-sew workshops for children and adults, project-based classes (such as learning to make a wrap skirt, a dress or a shawl),

and more informal "snack and sew" and "knit and nibble" sessions.

Milano learned to sew growing up in Seattle, and she's been hooked ever since. "I just love fabric, I've a total fabric junkie," she says. She's thrilled to be helping a new generation get into the craft.

The last few years have seen a shift in people's attitudes toward sewing, Milano says. It used to be you had to follow certain patterns, and only certain fabrics could be used for certain projects. Those fabrics could be stodge and often, well, look like your grandma's curtains.

By contrast, Milano's shop is a riot of color and every design. Fabrics feature graphic prints of urban animals, dapper trees or pop art telephones. One roll of upholstery fabric from designer Melody Miller is covered in images of vinyl records. One of Milano's customers is making a quilt from that fabric, Milano herself is making a dress. "That's what's fun right now. There are no rules," she says.

This spring, Milano has added a new dimension to her shop: She's hosting pop-up art shows. "Nido sells the fiber and patterns and books," she says. "You can get inspired here, but we don't sell anything ready-made. So I decided to highlight some of my favorite artists in the area."

The first was poetess Jennifer Ayers, whose work Milano has been collecting for years since discovering him at the Burlington Farmers Market. The next artist, Jennifer Rahn, who will pay up at *nido* with her jewelry on Friday, May 10, and all year through Sunday, May 12. The last scheduled pop-up show, at the end of June, features a Vermont quilter and photographer who goes by the name Tila in the Fields.

Milano is hoping to make the pop-up shows regular events. And, eventually, to carve out more time to do some sewing for herself.

"I still really love to make things for my house and my son," she says, noting that her in-progress project is currently include a flange vest for Franco and a new shower curtain. "My focus has really shifted the other way," she says. ☺

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art

BURLINGTON AREA SHOWS & Fairs

KATHLEEN Let's Hugged & Kissed! paintings. Through May 31 at Village Wine and Coffee in Shelburne. Info: 885-3084

LAUREN Woods: Abstracts that measure at least three feet on all sides. Through May 2 at Studio Arts in Burlington. Info: 578-2552

LAWRENCE "Good Day, Joe Ideologies," a self-portrait in a red suit. Through May 2 at Studio Arts in Burlington. Info: 578-2552

JOHN Gurney: "The Basking in the Sun," a self-portrait of a man in a red suit. Through May 2 at Studio Arts in Burlington. Info: 578-2552

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TALKS & EVENTS

FRIST FROST ART MALL offers art, music and other fun. Through May 31 at Studio Arts in Burlington. Info: 578-2552

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Peter Fried Infusing the beautiful, the ugly, the manufactured and the natural, Burlington artist Peter Fried reveals the visual implications of the modern landscape. Using 19th-century realist and plein-air painting techniques, he captures local landscapes and structures with a tactile immediacy focusing on where grass meets pavement and mud meets wood. Fried explores the interactions between man-made objects and the natural world. "Looking at Landscape" is on view at Elmer Arts in Morrisville through May 13. Featured. "Congo, Pt. 2"

EMERSONIAN Fiber artworks that incorporate images from photography through samplings of tempera paints. Through May 24 at BALE Contemporary South Region. Info: 403-694-8848

ONE OF YOUR BEST "Weekend University of Ideas" by local artists of all ages. Through May 11 at Chandler Gallery in Randolph. Info: 403-632-6124

RAIN-COLOURED LANDSCAPES Paintings, drawings and sculpture by the Montserrat artist. Whimsy and humor to be enjoyed through Friday. It is a reminder of the subject of "looking outwards" in the winter period of winter. Through July 31 at Greenfield Studio Gallery in Montserrat. Info: 403-534-5342

WINTER ARTIST SHOW Info by artist, sculptor, and painter. Through May 10 at Elmer Arts in Morrisville. Info: 403-694-8848

NEW PEOPLE MAKE THINGS In a hands-on exhibit space at the Morrisville Regional Museum, visitors can make things using local materials. Through May 10 at Morrisville Regional Museum. Info: 403-694-8848

JANET ROBERTSON New York. Landscapes and mixed media. Through May 10 at Elmer Arts in Morrisville. Info: 403-694-8848

JENNIFER DEAN Abstract drawings and paintings. Through May 10 at Elmer Arts in Morrisville. Info: 403-694-8848

LANE JONES & GAIL HARRISON Paintings and mixed media. Through May 10 at Elmer Arts in Morrisville. Info: 403-694-8848

LIGHT & SPACE Work by practitioners Sabra Field and Don G. Gower. Through May 10 at the Great Hall in Springfield. Info: 403-908-9088

ART FAIR "Memories of an American Childhood" offers a collection of educational materials. Through May 10 at Elmer Arts in Morrisville. Info: 403-694-8848

MARIEA MULLER "Fingerprints" artwork. Through May 10 at Elmer Arts in Morrisville. Info: 403-694-8848

WINTER ARTIST SHOW Info by artist, sculptor, and painter. Through May 10 at Elmer Arts in Morrisville. Info: 403-694-8848

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Bery Hall, Valerie Burg, Jesse & Mark Lubkowitz,
Shari Gossamer, Marlon Kalner, Natalie Neuert,
Cheryl Spencer, and Sue Wilson

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Carolyn Guest

Born and raised in Vermont, Carolyn Guest knows her way around the tool shed. Working in woods with her hand tools, the artist's tool of choice is a pair of 13-inch sheep shears. "Springtime on the Knapfords, Cut with Sheep Shears" presents her latest collection of intricate, paper-cut images and sculptures of trees, local plants and animals. Guest, who trained in Poland as a young adult, writes in an artist statement, "I have chosen to cut with sheep shears in honor of my Polish teachers and all the women in my family who have had to make do with what they have." Guest's work will be on view at the Northeast Kingdoms Artisans Guild in St. Johnsbury through June 13. Pictured: "Supper Off."

NATURE TRANSFORMED: EDWARD BURTWEISER'S VERMONT QUARRY PHOTOGRAPHY IN CONTEXT Iowa photographer Edward Burtweiser is the subject of the geological and scenic history of the area including the Dutch mining and quarrying in the period quarry area (see through June 10). **REALLY THINKING: KEL LINDSEY'S MODERN POLYMER AND CONTEMPORARY ART FROM THE COLLECTION** Art is in being installed by students (through May 12). At Middlebury College Museum of Art, info: 443-3380.

BIRTH NAME FOR: "A DREAM OF PEACE" Middlebury artist painting by the Pinsky artist. Through June 10 at Middlebury College Museum of Art, info: 443-3380.

northern

RYAN JONES & SHELLEY HO A pair of 19th-century artists: landscape, photograph, and ceramic works by Jones and Shelley Ho. Through June 10 at Middlebury College Museum of Art, info: 443-3380.

ELANIE SHAW & S. LINDSEY In context with the 19th-century and 20th-century artists, respectively the artist's image shifting, personal need sculpture, and a unique paper sculpture. Through June 10 at Middlebury College Museum of Art, info: 443-3380.

JENNIFER BARNES Pottery and glasswork by the artist. Through June 10 at Middlebury College Museum of Art, info: 443-3380.

BENT SHAW Pottery and glasswork. Through June 10 at Middlebury College Museum of Art, info: 443-3380.

LABOR OF LOVE Creativity Vermont. Works by women artists. Through June 10 at Middlebury College Museum of Art, info: 443-3380.

PETER PRICE "Landscape as Landscape" paintings and drawings. Through June 10 at Middlebury College Museum of Art, info: 443-3380.

ALEXANDER BROS New York & Vermont. Works by the artist. Through June 10 at Middlebury College Museum of Art, info: 443-3380.

VERMONT ARTIST SOCIETY JUNE 10TH SHOW Work by Vermont artists. Through June 10 at Middlebury College Museum of Art, info: 443-3380.

regional

ART LAB EXHIBITION Work by artists with special needs who meet weekly for art classes at the Art Lab. Through June 10 at Middlebury College Museum of Art, info: 443-3380.

NEW SENIOR EXHIBITION 2014 Work by a variety of artists. Through June 10 at Middlebury College Museum of Art, info: 443-3380.

THE HISTORY OF THE LAMAR AND THE HORN - IDENTITIES AND CONQUEST IN THE ANTIQUITY, COLONIAL AND MODERN ERAS A collection of one. Through June 10 at Middlebury College Museum of Art, info: 443-3380.

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NOW PLAYING IN PDX

THE PLACE BEYOND THE PINEAAPPLE • Ryan Murphy plays a hippie who starts doing after lunch and into the night (with a beautiful phone from director Jeremy [Star's television] Confession and Humber, Murphy-Casper and Ray Collins who star) (PG-13) (R)

GLORY HOUND • The year 1960s in the midwest and the film is a love story between a young man and a young woman who are both in the same town. (PG-13) (R)

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GLORY HOUND • The year 1960s in the midwest and the film is a love story between a young man and a young woman who are both in the same town. (PG-13) (R)

NEW ON VIDEO

BROKEN CITY • U2's The Rattle and Hum. Directed by Adam Clayton, with Bono and The Edge. (PG-13) (R)

THE GALT TRAP • U2's Rattle and Hum. Directed by Adam Clayton, with Bono and The Edge. (PG-13) (R)

NOT FROM AMERICA • U2's Rattle and Hum. Directed by Adam Clayton, with Bono and The Edge. (PG-13) (R)

GLORY HOUND • The year 1960s in the midwest and the film is a love story between a young man and a young woman who are both in the same town. (PG-13) (R)

GLORY HOUND • The year 1960s in the midwest and the film is a love story between a young man and a young woman who are both in the same town. (PG-13) (R)

movies you missed



Movies You Missed: The Final Chapter

It's been fun writing Movies You Missed. But, with Ruffalo's Waterfront Video due to close its doors for the last time on Tuesday evening, no longer have a reliable source for movies that were reached our theaters because they were too late, or, for example, too new, or weird.

It'll continue to use this weekly space to preview the weekend's new arrivals (in theaters and on DVD) and, perhaps, to write short reviews of MTMs that pop up on a Waterfront service. This time, (for instance, did you know you can stream local director Liz Casser's *Organic Joe*?)

But for now, back to Waterfront Video... I asked buyer/manager Josh Jarvis and manager Chris LaPointe to name some of their all-time most memorable movies that never reached (or didn't stay at) Vancouver theaters.

HANDOT HARRISON

Hey Curly Girl!

GRAND OPENING

May 11, 2-7 PM

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Come join us in celebrating our opening! Enjoy the acoustic sounds of the Curly Girl's Band while enjoying our complimentary food and drink. We'll have our hair models and more.



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Mother's Day Brunch!

Offering a fantastic brunch menu starting at \$10 with our last seating at 1pm

Check out a sampling of our menu:

- Strawberry Rhubarb Cinnamon French Toast**
Cinnamon strawberry rhubarb sauté topped with a delicious whipped cream
- Diagonals: Grilled Beef Tips & Eggs**
Two eggs any style, house fries, grilled onions, ketchup and more...
- Bacon & Spanish Omelet**
Garlic, spinach, house Colby cheddar cheese served with house fries and toast
- Spicy Sausage Frittata**
Cottage cheese, sausage, spinach, garlic, spinach, topped with herb-parsley cheese served with house fries & toast

Drink Specials

- 87 Scaggle's Nosh Yodels
Bready Mary's
- 86 Spiced Changer Fun Tea
- 84 Mimosas



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Find the rest of our Movies section at sevendayspdx.com

MORE FUN! STRAIGHT DOPPE (P24) CROSSWORD (PC-5), & CALCOLI & SUDOKU (PC-7)

EDIE EVERETTE



DAKOTA MCFADZEAN



LULU EIGHTBALL



JEN SORENSEN



SALSA SATURDAY

Roundabout your Restaurant Week schedule with this "Ozzy & Mike" trade festival & business to sales-converting sales show presentation sales tapes by Ed Barker Owee. The Ozzy & Mike Festival Sales Pitch Show - Biggest White Collar... sales, promotion!



Curses, Foiled Again

Two car thieves being chased by police ended up in a house in New Haven, Conn., while a dozen officers surrounded the building. When hostage negotiators threatened to unleash canine units, the suspects heard barking and surrendered. There were no dogs, however; only officers pretending to bark like dogs. "These cops were trained to not cuff like that," witness Gordon Oakley and other *Evening Wells-Jordan*, 20, and Norman Boone, 23, were taken into custody. (New Haven's *WFSB-TV*)

Culture in Other Lands

Twenty percent of Norway's population viewed a 12-hour television program by state broadcaster NRK, called "National Personnel Night." It featured four hours of people chipping wood and talking about it, and then eight hours of a fireplace as a foreign fireplace. NRK photographer Ingrid Tjøntvedt Hattveit added fresh wood throughout the night, aided by viewers who sent advice via Facebook on where to place it. "I couldn't go to bed because I was so excited," one viewer posted on the newspaper Dagbladet's website. "When will they add new logs?" The program was not without controversy. "We received about 60 text messages from people complaining about the stacking in the program,"

said Lars Myrnes, whose best-selling book, *Julef Wund: At About Chipping, Drying and Stacking Wood*—and the *Soul of Wood Turning*, inspired the program. "Fifty percent complained that the bark was facing up, and the rest complained that the bark was facing down. One thing that really divides Norway in bark." (The *New York Times*)

After news reports that a man attending a popular exhibit at Vienna's Leopold Museum titled "Nude Men from 1850 to Today" stripped to view the paintings, photographs, drawings and sculptures, museum official Klaus Polster said other men connected to the museum asking if they could visit the exhibition naked. As a result, the museum held a special after hours showing that attracted more than 50 art-loving men wearing only socks and sneakers. One woman, computer engineer Irina Wolf, joined the crew, explaining, "I want to see how I relate to such a group." (Associated Press)

No.1 News

Peter Tomlinson spent 100,000 pounds (\$154,578) to convert a Victorian manor's public toilet into a fashionable London club that serves gourmet sandwiches created by a Michelin-star chef. The Attendant Cafe retains the original cast-iron street entrance and porcelain

sinks, which have been turned into booths for diners. Tomlinson told the BBC the entire facility was pressure-washed and "smell's beautiful down here now." (Britain's *Daily Mail*)

Sliver Lining

U.S. border inspectors announced that between February and April they seized some 360 fish blades being smuggled into the country. The dried blades, measuring up to 3 feet each, come from the endangered totoaba fish, which live exclusively in Mexico's Sea of Cortez. They sell for as much as \$100 each. John Reed, a group supervisor for Immigration and Customs Enforcement's Homeland Security Investigations unit, said investigations believe U.S. citizens are transporting the blades to Los Angeles and then to China, where they're believed to make fish more soup. Reed also pointed out that the increase in blades smuggling suggests the totoaba fish population could be making a comeback. (Associated Press)

Slightest Provocations

A 15-year-old girl fired a gun at her parents in Columbus, Ga., because they told her to do life chores instead of taking time to look up a little verse for a

female friend seeking salvation. Police said the teenager took a 6-mm pistol from his parents' nightstand and then shot his mother in the wrist and abdomen and his father in the hip. (Columbus' *Ledger-Enquirer*)

Pennsylvania State Police charged Robert D. Hubenstanz, 53, with threatening to shoot his neighbor and two workers in Lower Merion Township after she knocked on his door to see if he wanted to move his car while she had their shared driveway sealed. She said he responded by waving a silver handgun and cursed at her from his second-floor window; then said, "I am going to blow all three of you. I am going to get my AK [AK-47] next." (Allentown's *Morning Call*)

Trade-in of the Week

After James Jesette Craft, 29, crashed her 2004 Pontiac Grand Am into a mobile home in Jacksonville, Ark., she hoped in a child's bakery-operated Power Wheels truck to flee the scene. A witness told sheriff's deputies he observed the half-naked woman sitting in the toy truck "trying to drive it." Craft was charged with DWI. (Jacksonville's *KATV*)

BLISS by Harry M. Lee



"Compliments to the chef? That's all you got?"

LED r ALL



© 2010

RED MEAT

bealabub's both scrub

Don't like seeing him of
Max Cannon

Consider how the economy is absolutely
I guess I gotta be a doctor for a while for a
case at my night shift job at the city zoo

I'm fairly certain I know on what
they're going to do next with the
it's like I have a map to the code

Oh well. Guess I'll just have to start
the robot a little higher up on all my
why people are saying they're not



THIS MODERN WORLD

by TOM TOMORROW

PRISONERS AT GUANTANAMO BAY
STANDING IN A JUNGLE SHED, MOST
OF THEM HAVE BEEN HELD FOR
HOURS, THEN A DECREE WITHOUT
CHARGES, OVER 100 HAVE ACTUALLY
BEEN RELEASED FOR RELEASE, BUT
ARE TRAPPED IN LEGAL LIMBO.

I'M SO OLD, I REMEMBER WHEN
MAMA COMPILED IN A PRISON
TO CROSS THAT PLACE.

MY EXACTLY WHAT DEARER WOULD
TO DO WAS MOVE THE ENTIRE
SYSTEM OF INHERENT SCIENTIFIC
TRICKS, INTO BARBERSHOP.

WELCOME TO THE
NEARBY YOU!

AND HE TRIED TO CONVINCE
WON'T LET ME!

EVEN IF HE'S BACKLOGGED, WE'RE
BEING THE SAME SITUATION--NOT
IN A DIFFERENT LOCATION.

RE THAT AS IF ANY--IT'S A MAJOR
POINT: AN ATTEMPT WAS MADE,
AND DID NOT SUCCEED. THERE'S
NOTHING MORE TO BE DONE!
THERE'S REALLY NO MORE IN EVEN
THINKING ABOUT IT!

IN YOUR SITUATION IS TO FIGHT
ABOUT THE PROBLEM EXACTLY!

well, maybe I'm
not

Oh, right

But will she
catch me?

Oh, right

Oh, right

Oh, right

Oh, right

Oh, right

Oh, right

Oh, right

Oh, right

Oh, right

Oh, right

Oh, right

Oh, right

Oh, right

Oh, right

Oh, right

Oh, right

Oh, right

Oh, right

Oh, right

Oh, right

Oh, right

Oh, right

Oh, right

Oh, right

Oh, right

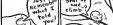
Oh, right

Oh, right

Oh, right

FUNGUS

A COMIC STRIP BY
JAMES KOCHALKA
(CARTOONIST LAUREATE OF YOUNG)



TO BE CONTINUED...



April 20 Mon 2011

someday you kind of bore me." I wouldn't be opposed to you delivering a message like that to your own demons. So what?—with one caveat. Knows not the "Do your best to destroy me" part. Simply peer into the glass pane of those shabby demons and say: "You bore me and I'm done with you. Bye bye." And then walk away from them for good.

LED (July 23-Aug. 22): A lawyer named John Raugh filed an application with the Australian Patent Office. It was for a "compact transportation facilitation device." His claim was approved. He thus became the owner of the world's first and only patent for the wheel. So far, he has not tried to collect royalties from anyone who uses wheels. It is innovative him to be paid not to model. So, May he inspire you to stamp your personal mark on a universal archetype as just your unique spin on something everyone knows and loves.

VIRGO [Aug. 23–Sept. 22] This may be the best week in a long time to practice the art of empty wisdom. And what is empty wisdom? Here's how novelist Tom Robbins described it to Shakespeare Sun: It's "a philosophical world view that recognizes swimming against the tide, cheerfully seizing the moment and, at the risk, embracing [inevitably] homoerotic periods, counting the unexpected, celebrating the unfamiliar, shunning orthodox solemnities like taxes, noise, holy wars, or class."

CHECK OUT BOB WHITMAN'S EXPANDED WEEKLY

to do and breaking taboos in order to destroy their power. It is the wisdom of those who turn the tables on despair by lampooning it, and who neither seek authority nor submit to it." And why should you do any of that weird stuff? Roberts: "To enlarge the soul. Light up the base, and lighten the dark."

LIBRA (Sept. 23 Oct. 22): "Why should we honor those that descend the Field of Battle?" asked Irish poet William Butler Yeats. "A man may show as reckless a courage in entering into the joys of himself." A woman may show similar bravery of course. In my astrological opinion, that's the subtle adventure Beckin layover Libra is keen into the depths of your inner workings. Hope that's the direction you go. I hope you don't take your staunchest struggle out into the world around you. All the best action will be happening in that for the last season as your "out."

SCORPIO (Oct. 23-Nov. 22) Haze of self-interest suggests that ancient Greek philosophers' Delphic motto would label him as his life: There are different truths to who he is. According to one account, he intentionally did it to himself by going too long into the sun. There was his personal ray of solving a vexing problem; he then tried to share the solution with his friends. From that point the torment of having to look at inappropriate women who have no longer interested him is available to him because of his advanced age. I hope you met it; do anything less than that, Scorpian. In fact, I suggest you take the opposite approach. Ramp your attention on the things that interest you. You may not have seen if you go, but you can't have them if you're not. Indulge in those and outrageous rewards will come from such efforts.

SAGITTARIUS [Nov. 23-Dec. 21] Search your memory Sagittarius, and recall a time when you pushed yourself to your limits in a way that earned you a link you relied about very much. At that time, you worked with extreme focus and intensity. You were rarely bored and never resentful about the enormous effort you had to expend. You loved throwing yourself into this test of willpower which stretched your resourcefulness and compelled you to grow new capacities. What was that epic breakthrough in your past? Since you know more about your past exercise, know more about your future.

a new assignment that fits the description and make plans to bring it into your life in the near future.

CAPRICORN (Dec. 22-Jan. 19) The hotel in Karpis is capital and finance officer Miles will lead adventures. A few monkeys drive from the city center there is a 45-square-mile national park teeming with wildlife. Against a backdrop of skyscrapers, shores and grasses, grass, lions and cheetahs pounce. Wildlife rangers roam and hyenas stalk. I suggest you borrow the spirit of that arrangement and invoke it in your own life. In other words, be highly civilized and civility sophisticated part of the time and be wild and free the rest of the time. And be ready to go South and North between the two modes with ease and ease.

AQUARIUS (Jan. 20-Feb. 18). In the wild, a tiger diet consists entirely of meat. The big cat needs to feast on deer and wild boar to lead a variety of other animals that hunt is always literally never done in collective groups. That's why the individual success rate is so low. A tiger stays the prey it's hunting only about 5 percent of the time. It sometimes takes as much two weeks between meals. Nevertheless, a tiger rarely starves. When it goes without its offer it can devour 10 pounds of food in one sitting. According to my astrological analysis, Aquarius gives you a tiger these days. You haven't had a lot of lucky strikes lately, but I suspect you will soon hit the jackpot.

PISCES Feb. 19-March 20: The word *fish* is a word that refers to a person who swims, and the city of Asheville is just exploring whatever captivates her imagination. To the casual observer, the films it may seem to be a lazy town with nothing important to do. But she is in fact motivated by one of the nation's studios — pure city only — and is engaged in a quest to share novel experiences, arouse their imaginations and seek new meaning. Sound fun? Well, congratulations, Pisces, because you have been selected as the Floating Hamlet of the Zodiac for the next two weeks. Get out, there are movies!

CHECK OUT BOB WEITMAN'S EXPANDED WEEKLY AQUARIAN HOROSCOPES & DAILY TEXT MESSAGE HOROSCOPES. REALWITMAN.COM OR 1.877.875.4884



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If you're buying a ticket Get in line early; the best deals go FAST

If you're selling a bike: bring your bike (puls, mountain, road, hybrid, unicycle, baby jogger, trailer, whatever you've got) to **Orion River Sports Farm** **Monday, April 29 to Friday, May 3** during store hours. Our staff will help you set a price and put your bike out for sale at the Store.

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Signature Sweet selected at...

Sweet Start SMACKDOWN



2012 Sweet Start Smackdown winners: Amy Jones of Barrio Biko (with judges Amber Lettling, David, Anna Forster and Ben Cohen)

After Decad was packed on Wednesday night with diners, booze and drag queens, Another Vermont Restaurant Week, another Sweet Start Smackdown took its cue.

About 400 people sampled treats from 10 pastry chefs (backed by Scott Dyer, food to us 50% percent of the vote) from the judges Ben Cohen of Ben & Jerry's, Kevin & Ann Fischer, named top on this year's season of TLC's pastry-competition show, "Next Great Baker", and local drag legend Amber Lettling. The eat-out from guests, a lot of whom were given three gold tokens with which to cast their votes. (Guests could keep tokens to stash the deck — the grounds were in the Vermont Renaissance.)

As guests ordered, their first stop was often with *Jason's Italian of Colchester*, whose table was stacked with cups of chef Kristin Hishbaugh's "Lemon meringue." A basket of brownie-and-cream swirls, lemon meringue and blueberry the dessert tasted like a fresh spring day. It was perfect for the suddenly warm weather that gave way later that evening to April showers.

Lynette's Hays of Burlington & **New Moon Café** brought about her top-selling cupcake: moist chocolate cake topped with buttercream and potent salted caramel.

Assoluto Grand Racine will open next month in Burlington, but **Nathan Rockard** had her own. His Queen was at Sweet Start with her patchwork bunnies. Judge Forster smiled the cheerfully Biko, really and not too sweet versions of the hard-to-perfect dessert was one of her faves.

Ryan Brown of Burlington's Barrio Biko (formerly Thunder Biko) was a real enough to make an on-curve sandwich without access to a freezer. His chewy banana-nutricorn cookie made a mess of his mouthwatering marriage with coconut. Favored party-goers, eat and eat.

The New England Culinary Institute sent along chef **Michelle Russell** along with baking

and party decorations chef **Kat Kowalski**. The "Green Mountain Mousse Parfait" is a round chocolate mousse, layered with just enough kick from Truist River Farming to give the dessert a subtle hint of hope. (paired with miniature mousse and chocolate cookie crumbles. The restaurant got a soft, curly counterpoint from a topping of heart nuts.

David Olson of Colchester is a familiar name to many dessert aficionados. His former chocolate cake business brought chocolate-truffle cakes to

more cakes and recent cream-puffs in his bakery now to make a warm white-chocolate-lined pudding gelato with tart-cherry strawberry mousse and shards of spicy pink peppercorn brittle.

Michelle Bar Vito's open in Windsor for a couple more weeks, but chef **Sean-Lee Macdonald** came into the competition at the last minute with a peanut butter cookie sandwich that offered a groovy up-reminding of grade-school favers. No teacher would serve her changes a cookie covered in a thick coat of smog jam, but it was the perfect first salute from the gourmet hot bar.

But hot for more is not, **John Boddard** and **Jon Snow of Birchgrove Baking** served a chocolate-dipped delectable tart on dark wood plate. Topped with a meringue, caramelized banana, the tart came with a mole miniature scoop of vanilla and local Danes's M&M lighter. Bitter was too cream.

The combined vote was extremely close, but **New Moon**, **Barrio** and **Birchgrove** were the top three finalists. **Jason's Italian** & **New Moon Café** were in a fourth of a percent point away from making the finale.

After more deliciousness, the judges chose winners. **Amy Jones's "Barrio Biko"** was named the **2012 Sweet Start of Vermont Restaurant Week**. **2012's** **Webster** anonymous review from previous season Vermont Federal Credit Union, presented Jones with his trophy a giant Biko emblazoned with the title. Barrio's guest patron will get a taste of the glory, too — the dessert is on the menu until Week 10.

Thanks to the sponsors: **Higher Ground** and the chef in the crowd left Wednesday night with full stomachs. It was a real start, indeed.

—ALAN KLEIN



THE COMBINED VOTE WAS EXTREMELY CLOSE, BUT NEW MOON, BARRIO AND BIRCHGROVE WERE THE TOP THREE FINALISTS.

many American homes for the first time. His new venture, **Desserts by Vito**, will David Olson, a range of alcohol-filled chocolate truffles called **Drachon Love Bites**. Sweet Start guests felt the sting with a heavy dose of Baker's Mark in the soft center.

Trig Deer Bakeshouse & Café owner **Theodore Demme** created a cake that was a favorite amongst the judges: "Ben & Jerry's" was an innovative petit four of gelatin-free chocolate cake, pure gelatin, meringue buttercream and brownie compote. The delicious pink cake rolled in crushed almonds even had its own edible plate chocolate in a flat glaze of meringue. Judge Cohen said he placed a trip to Quebec soon to try more of what Demme had to offer.

Chief Jonathan Olsson of **Jurico's Pizzeria Restaurant** served beyond the classic chocolate.

This post originally appeared on the **Bik Club** blog on Friday, April 26. Visit www.bikclub.com/ to watch for more dessert photos.